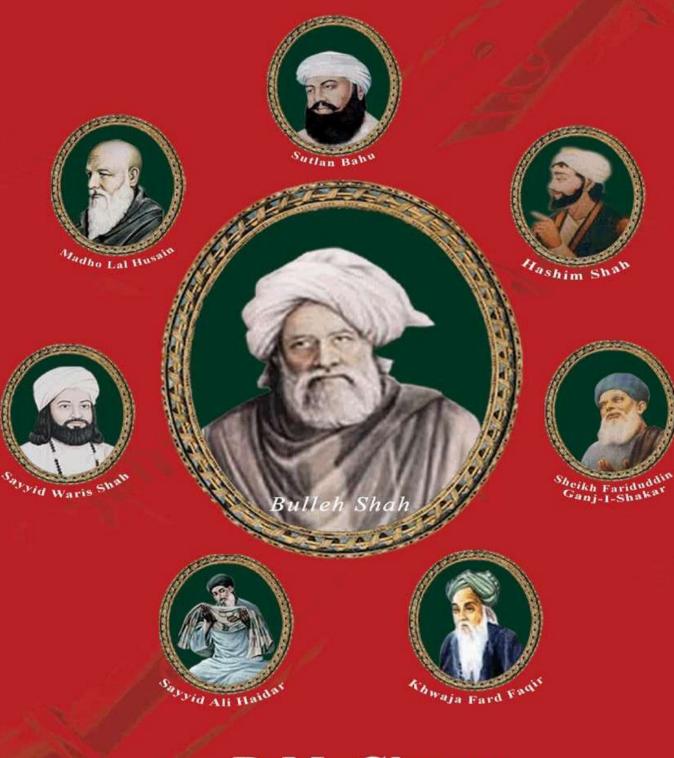
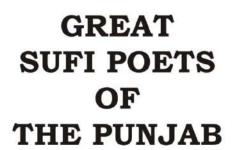
Great Sufi Poets of the Punjab



R.M. Chopra



by R.M.CHOPRA M.A., LL.B.

Foreward
by
Padmashri **Dr. A.H. ABIDI**M.A., Ph.D, D.Litt (Teheran),
Professor Emeritus,
Department of Persian,
University of Delhi



Anuradha Prakashan New Delhi

FROM IRAN SOCIETY

Sufism is a catholic development of a system of thought in Islam which, in the medieval age, found special favour in India, in general, and in the Punjab, in particular. The Sufis came to believe in pacifism and contentment, nonviolence and benevolence, the immanence of God and a simple life, intoxicated with truth. The concept of Sufism flourished from Persia.

The whole system of Sufism centres round two questions: firstly, 'How is man to realise God in himself?' and, secondly, 'What is God in relation to the individual and the creation?' In answer to the first, Sufism shows path - tariqat - and, in answer to the second, it imparts gnosis - ma'rifat - or knowledge which describes God, both monistically as well as in all nature.

The super-structure of Sufism is built upon two corner stones, namely, (1) teacher, pir or murshid, and (2) love. In order to be initiated into the Sufi cult, one has to have implicit faith in his teacher whose commands are divine oriented and who is considered supreme for his disciple. Sufi is expected to possess abundant store of love. A Sufi's love must not only be pure and transparent but also selfless and voluntary for which he must not expect a return. His love should be able to attract not only the creation, but also the Creator.

Mr. Ravindra Mohan Chopra, M. A., LL. B., a worthy son inheriting literary disposition from his talented father, the late Dr. Hira Lall Chopra M.A. (Punjab), D. Litt. (Teheran), had a brilliant academic career culminating in his obtaining First Class in M.A. in the Islamic History and Culture from Calcutta University in 1956. His love for things Punjabi and fondness for *Punjabiyat* is proverbial. He has not only contributed many articles to Indian and foreign journals on topics of general interest but also has authored two learned works, *THE LEGACY OF THE PUNJAB* and *THE PUNJAB AND BENGAL*. His writing is free-flowing, deeply absorbing, eminently readable and a voyage of learning.

In this book, the GREAT SUFI POETS OF THE PUNJAB, Mr Chopra has attempted to trace the history of philosophic development of Sufism before it traversed to the Punjab and established its roots firmly there. He has also expounded how Sufism led the vanguard of progress in Punjabi language and literature and was largely responsible for creating the composite culture of the land of five rivers.

By a skillful selection of highly spiritual and full of Love Divine verses of the great Sufi poets of the Punjab, which are printed in the book in Persian, Devnagari and Roman scripts, with translation into English, for easy understanding even by those who are not acquainted with Punjabi language, Mr. Chopra has rendered a commendable scholastic job for the benefit of all those who cherish mysticism and seek Love Divine.

We, of the Iran Society, feel that this work of Mr. R. M. Chopra will be a useful addition to Sufi literatures and will benefit both the researchers and general readers alike.

the second to - the company of the second of

JUSTICE K. M. YUSUF

IRAN SOCIETY

CALCUTTA

Calcutta
November 2, 1999.

In this book, the takent Stor Post's the This Actual, he though and attendanted in the trace of principle of the interest of the trace of the principle of the trace of the tr

PREFACE

Whenever I chanced upon to hear melodies of Punjabi Sufi poets sung by folk-singers, qawwaals or other accomplished musicians, I was always fascinated by their mysticism, their professed love for the Divine Beloved, their sincerity of purpose, the simplicity of their language, down-to-earth similes, most appropriate metaphors to drive home a point, and, some times, I wondered how very rich these compositions were in content, which, in fact, spurred me on to undertake study of Punjabi Sufi poetry in greater detail. During the course of this study, I was pleasantly surprised when, in my search, I came across a treasure-trove of Divine Knowledge and Spiritual Realisation of a high order. It was also learnt that how these Sufi poets exercised a profound influence in the lives of the people and were responsible to a great extent for evolving a composite culture of the Punjab. They not only led the vanguard of progress in Punjabi language and literature but also, by the nobility of their pious feelings and rhythmic rendition, inspired the people to seek the Divine Love.

The history of the Punjab from the thirteenth to the eighteenth centuries has seen many storms and peaceful interludes. These vicissitudes are reflected in the poetry of the Sufis. The Sufis, in the process, contributed a great deal in maintaining mental equilibrium of diverse communities in troublous times in the medieval ages. Their friendly and tolerant utterances retained the favour of both the Hindus as well as the Muslims and influenced the people's thought and sent the message of peace, love, fellowship, understanding and amity to every home and hamlet. They bestowed a remarkable legacy of communal harmony for posterity.

I have tried to capture the essence of Sufi sayings and elaborate them into this book with the hope that it may help others in understanding the great Punjabi Sufi poets of yore and their contribution to bringing about a spirit of solidarity amongst different communities. It is not in any way an exhaustive study of the subject.

As the Punjabi poetry was written by the Sufis in Persian script and, to maintain authenticity and originality, the verses of the Sufi poets in the book have been printed in Persian, as also in Devnagari and Roman scripts for easy comprehension and wider understanding. As regards the translations, or transliterations as some would prefer to call them, I would like to mention

that it is not possible to preserve in any translation or transliteration the inherent depth, beauty and charm of the original, but for the benefit of those who are not so well-acquainted with the Punjabi language it was considered necessary that explanations in the form of translation should be given. So an attempt has been made to give a sense atleast.

Another object which has prompted me in writing this book is that after truncation of the Punjab, in the wake of partition of India into Bharat and Pakistan in 1947 A.D., the original sources of information, regrettably, are fast disappearing. I felt that I must explore, exploit and, where still possible, preserve this information, before it is too late.

To me the study of poetry of the great Punjabi Sufi poets has been a source of tremendous strength, happiness and satisfaction. In the pious, full of Love Divine and rhythmic poetry of the Sufis of the Punjab, I have always found gems of wisdom, high intellect, profound spiritualism, hidden advices, solace and glory of the Divine Beloved, which brings peace and tranquillity upon mind and spirit. I can only hope that this book will enable many others to derive the same benefits.

A comprehensive glossary deals with the Sufistic terms to be found in the book. I have prepared this glossary as a sort of Sufistic dictionary and attempted to give various meanings of the words which, I believe, will be found useful in allegorical interpretation of Sufistic terms.

I take this opportunity to express my profound gratitude to Dr. Syed Amir Hassan Abidi, Professor Emeritus, Department of Persian, University of Delhi, for favouring me greatly by writing a valuable 'Foreword' to this book.

I am grateful to Iran Society of Calcutta, a premier literary society in eastern India, for undertaking the onerous task of publication of this book which is expected to be especially useful for all those who cherish and seek Love Divine.

compared and a series and contract to the series of the se

eventuality as your traced for all the series were knowledge

R. M. CHOPRA

Calcutta August 1999.

ACKNOWLEDGEMENTS

I take this opportunity to express my deep sense of gratitude to Padmashree Dr. S. A. H. Abidi, an eminent scholar, who has favoured me greatly by writing a valuable 'Toreword' to this book.

I am greatly indebted to the Hon'ble Mr. Justice K. M. Yusuf for his kind advice, help and inspiration in completing this book.

I shall be failing in my duty if I do not acknowledge my indebtedness to the Hon'ble Mr. Hashim Abdul Halim, Speaker of West Bengal Begislative Assembly, who is also the President, Mr. A. B. Rabadi, Vice-President, and Mr. M. A. Majid, Secretary, Iran Society, who have helped me in this venture.

I am also indebted to Prof. Manal Shah Alquadri, Dr. Mansoor Alam and Mr. Alquama Shibli Nomani for their active support and co-operation and Mr. M. B. Malhotra for giving helpful suggestions on some of the topics in the book.

Sincere thanks are due to my wife Mrs. Adarsh Chopra, my daughter Dr. Anu Dhawan and my son Shiv Rahul Chopra for assisting me in compositions and proof reading.

R. M. CHOPRA

to get beauties

TARCED !

CONTROL ENGINEER

Published by:IRAN SOCIETY
12, Dr. M. Ishaque Road
Calcutta - 700 016
©: 226-9899

While every effort has been made to ensure accuracy, the publishers and the author accept no responsibility for errors and omissions, however caused.

All rights reserved by the author R. M. CHOPRA
678, Marshall House,
25, Strand Road,
Calcutta - 700 001
©: 220-2678 / 2862

No part of this book may be reproduced or transmitted by any process or means without prior written permission of the author.

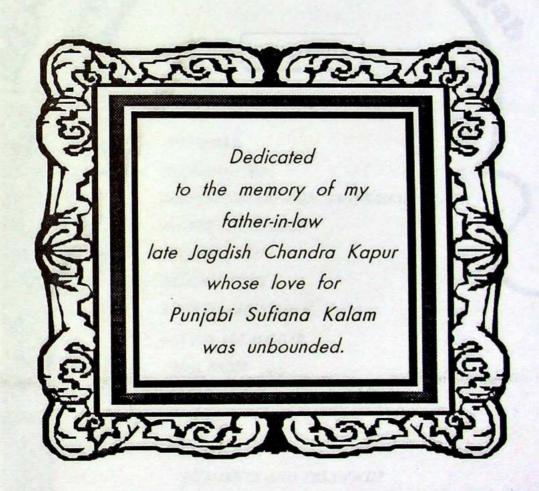
Price :
Indian Rs. 495/£ Stg. 16/U.S. \$ 24/-

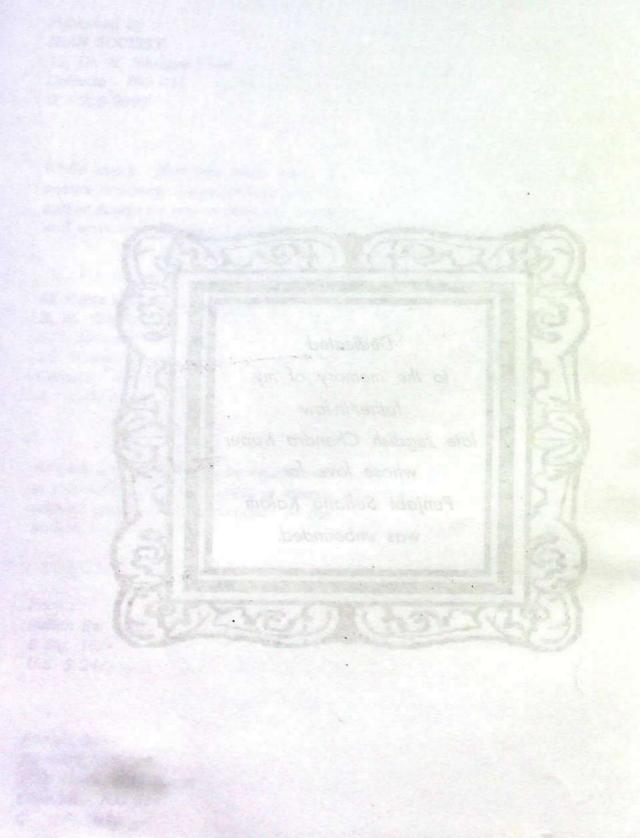
Printed by:ZENITH OFFSET

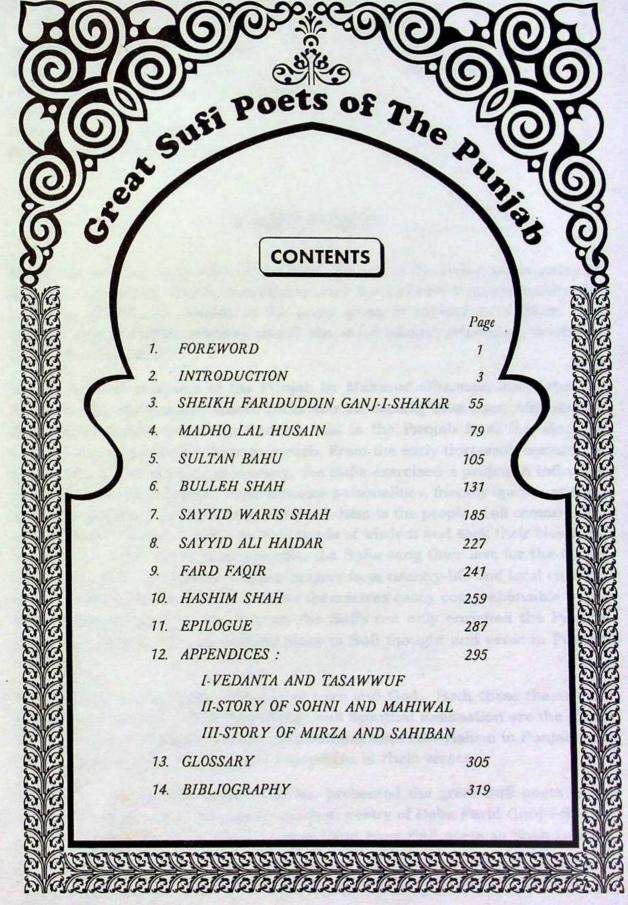
20B, Sankaritola Street
Calcutta - 700 014

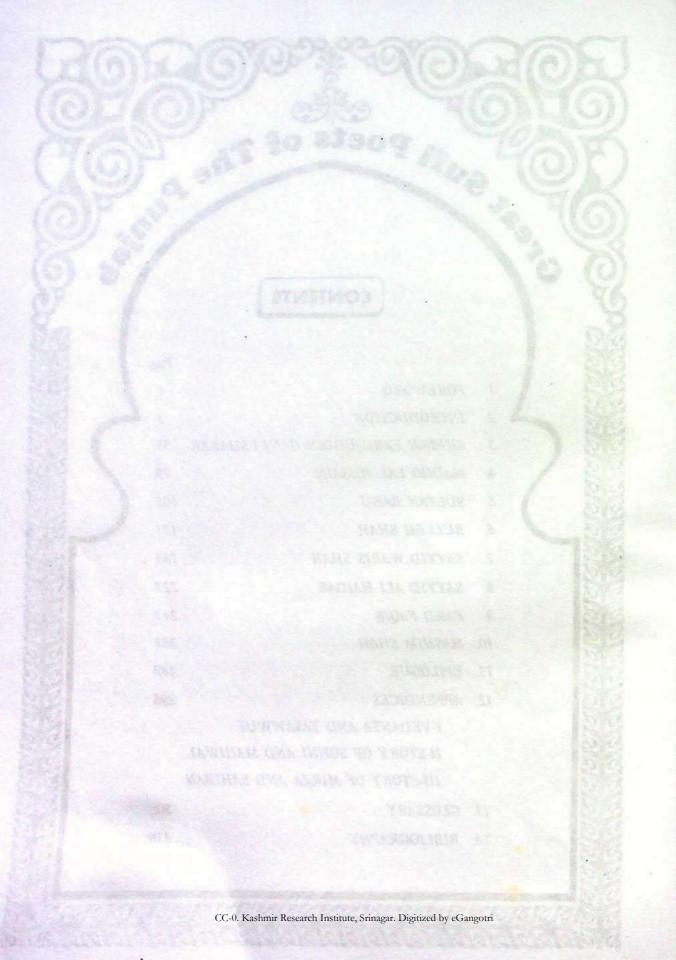
Ø: 246-2911

of the time operation in









DR. SYED AMIR HASSAN ABIDI,
M. A., Ph. D., D.Litt. (Teheran),
Professor Emeritus Department of Persian,
University of Delhi,
Padma Shri and receipient of
President's Award in Persian.

7015, B-10, Vasant Kunj New Delhi - 110 030

FOREWORD

Mysticism is a constant and eternal phenomenon of the universal yearning of human soul to have direct communion with the Creator. It is essentially the same in all religions. Sufism is the name given to mysticism of Islam. The central core of Sufism revolves round the strict Islamic principles, teachings and code of conduct.

In the wake of conquest of the Punjab by Mahmud Ghaznavi and, later, by Shihabuddin Muhammad Ghori, Sufis started coming from Iran, Afghanistan and other Islamic centres in Central Asia to the Punjab from the eleventh century A.D., and settled there to preach. From the early thirteenth century, to the middle of the nineteenth century, the Sufis exercised a profound influence on the people of the Punjab. Their winsome personalities, friendly spirit, patience, tolerance and humanitarian work endeared them to the people of all communities who always thronged to listen to their words of wisdom and seek their blessings. In order to reach the common people, the Sufis sang their love for the Divine Beloved in the local dialects drawing imagery from country-life and local customs prevalent in the Punjab so as to make themselves easily comprehensible to the simple village folks. In the process, the Sufis not only enriched the Punjabi language but also gave an abiding place to Sufi thought and verse in Punjabi literature.

Punjabi Sufi poetry sings primarily of Love and God. Both these themes are intertwined. In fact, Divine Knowledge and Spiritual Realisation are the ideals pursued by it. Mysticism is more predominant than materialism in Punjabi Sufi poets' temperament which found expression in their verses.

Mr. R. M. Chopra has, in this treatise, presented the great Sufi poets of the Punjab. It begins with the highly spiritual poetry of Baba Farid Ganj-i-Shakar (1172-1267), and covers other renowned and great Sufi poets as Shah Husain,

Sultan Bahu, Bulleh Shah, Waris Shah, Ali Haidar, Fard Faqir and ends with the nineteenth century Sufi poet Hashim Shah (1752-1821).

The history of the Punjab from the thirteenth to nineteenth century has seen turbulent times and peaceful interludes which are some times reflected in the Sufi poetry of the period. During the turbulent times, the Sufis with their spiritual knowledge, mystic utterances and inspiring verses containing sagacious counsels attempted to create friendly feelings among different communities and maintained the mental equilibrium and sent the message of peace, love, fellowship and harmony to every nook and corner. They tried to infuse a spirit of solidarity which has, in fact, created the composite culture of the land of five rivers. The credit of actually sowing the seeds of secularism in the Punjab goes to these Sufi poets.

By a judicious selection of extracts from the verses of the great Sufi poets of the Punjab, which are printed in the book in Persian, Devnagari and Roman scripts with transliterations in English for easy comprehension, Mr. R. M. Chopra has done a commendable scholarly work with a view to preserving for posterity this remarkable common heritage which may inspire the coming generations to seek the Divine Love and re-establish moral and spiritual values in the society.

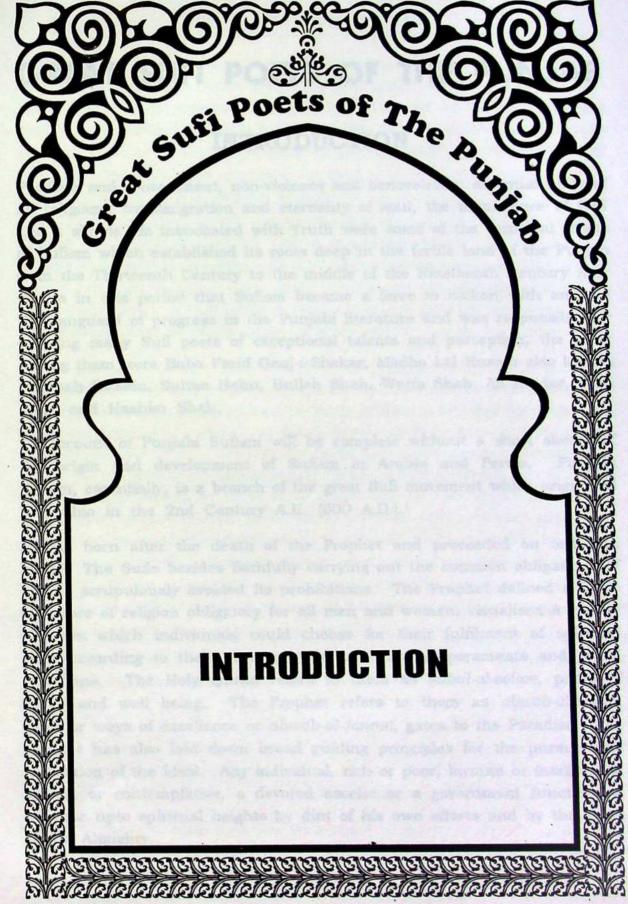
S. A. H. ABIDI

New Delhi, 10th August, 1999

Mr. R. M. Chapte bas, in this presides, presented the great Supposts of the

hunguage but also gave an abiding place to Sufi thought and verse in Parisha

Principals Suff poeur sings primarily of Love said-God. - Suda suest themes my intertwined. In fact, Divine Macadedge and Spinstral Real equals are the ideals.





GREAT SUFI POETS OF THE PUNJAB

INTRODUCTION

Pacifism and contentment, non-violence and benevolence, essential unity of all religions, transmigration and eternality of soul, the immanence of God and a simple life intoxicated with Truth were some of the principal tenets of Sufism which established its roots deep in the fertile land of the Punjab from the Thirteenth Century to the middle of the Nineteenth Century A.D. It was in this period that Sufism became a force to reckon with and led the vanguard of progress in the Punjabi literature and was responsible for creating many Sufi poets of exceptional talents and perception, the great among them were Baba Farid Ganj-i-Shakar, Madho Lal Husain also known as Shah Husain, Sultan Bahu, Bulleh Shah, Waris Shah, Ali Haidar, Fard Faqir and Hashim Shah.

No account of Punjabi Sufism will be complete without a short sketch of the origin and development of Sufism in Arabia and Persia. Punjabi Sufism, essentially, is a branch of the great Sufi movement which originated in Arabia in the 2nd Century A.H. (800 A.D.).

It was born after the death of the Prophet and proceeded on orthodox lines.² The Sufis besides faithfully carrying out the common obligations of Islam scrupulously avoided its prohibitions. The Prophet defined a basic structure of religion obligatory for all men and women, visualised a variety of ways which individuals could choose for their fulfilment of spiritual ends according to their own aptitude, abilities, temperaments and social situations. The Holy Quran refers to them as subul-al-salam, paths of peace and well being. The Prophet refers to them as abwab-al-khayr, gates or ways of excellence or abwab-al-Jannat, gates to the Paradise. The Prophet has also laid down broad guiding principles for the pursuit and realisation of the ideal. Any individual, rich or poor, layman or intellectual, activist or contemplative, a devoted ascetic or a government functionary, can rise upto spiritual heights by dint of his own efforts and by the grace of the Almighty.

People who had ascetic tendencies led hard lives. Asceticism soon passed into mysticism and the followers came to be known as Sufis.³ This term was given to them because they wore woollen garments. The term, labis'alsuf, (الله المنافق) meant 'he clad himself in wool' and applied to a person who renounced the world and became an ascetic.⁴

It must be understood that mysticism is common to all religions as it is the eternal yearning of the human soul to have a direct experience of the Ultimate Reality. The mystic sentiment grows out of the human aspiration for personal and direct experience of the Supreme Lord. When strong spiritual emotion cannot be satisfied by the orthodox or formal approach to the Supreme Being, the mystic ideals are cherished and cultivated. These are unvarying phenomena of yearning of the human spirit for personal communion with God. Sufism is the name given to the mysticism of Islam.⁵

The central core of Islamic teaching is the doctrine that God is One; that He has no partners or equals to share or contest His Omnipotence. A few men have been called to be God's Prophets, whose duty from Adam to Muhammad, was simply to call mankind to Him. They are the vehicles of the Divine Message to humanity; otherwise the Prophets are men like other men, except as God has willed them to be recipients of His special Grace and Favours. The Prophet is not to be worshipped, for this would constitute polytheism and infidelity (Kufr), though he must be revered and imitated because he has been spoken to by God and chosen by Him to be His messenger. For the Muslim God's Message is wholly contained in the Quran and the chosen Messenger is Muhammad.

Accordingly, it is to the Quran that the Muslim mystic looks for guidance and justification and seeks to copy the example set by the Prophet Muhammad and tries to live righteously and humbly in the sight of God and man. Therefore, Sufi is bound to study the life of Muhammad ("Sira) in order to comprehend his code of conduct ("Sunna) and he must be properly acquainted with the Traditions ("Thadith), handed down from generation to generation. The Hadith is the second most important pillar after the Quran upon which he may draw enlightenment."

The Sufis, therefore, tried to learn how the holy men of yore, who are considered to be the friends of the Prophet, also known as 'Luliya CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

(singular العناق المعالم المع

"Poverty is my pride". This saying of the Prophet, afterwards taken as the watchward of many Sufi orders, reflects the generally accepted views that the founder of Islam lived lowly and humbly all his life and even when the riches came to him in later years he did not change the austerity of his habits. Poverty brings out two virtues; namely, it encourages abstemiousness and the eschewing of unlawful pleasure, and it stimulates trust in God.

Sufism is a natural phenomenon that develops from the impact of external forces with internal conditions. Hence, in a comprehensive view, all these facts have to be taken into consideration, for it cannot be attributed to any single influence. On the internal side the social, political and economic conditions of the time and on the external side the presence of foreign influences - Neo-Platonic, Persian and Indian, both Vedantic and Buddhist - collectively favoured the growth of mystic tendencies.

The structure of Sufism is based on two bed-rocks, namely "Love of God" and "personal contact with Him" which means Ma'rifat or Gnosis¹¹, repeated references to this have been made in the Holy Quran which, later on, came to be known in Sufistic parlance as wasl or wasal (union with the Lord).

GROWTH AND DEVELOPMENT OF SUFISTIC IDEOLOGY

Sufism had to pass through different phases of development of the movement in the first four centuries of Islam which were conditioned by the challenges Muslim society had to confront at different times because of political compulsions.

FIRST PHASE

According to Nicholson, the first phase in the development of Sufism can be designated as the "Period of the Quietists". 12 This phase began from the early part of the Eighth Century A.D. Because of rapid transformation of political life, the establishment of monarchical institution and coming in possession of enormous wealth in the wake of conquests in Asia, North Africa and Europe and a general trend which set in towards worldly possessions under the Umayyads, gave a rude shock to the sensibilities of religiously conscious people. 13 Those who had ascetic tendencies and deeply religious bent of mind thought that Islam had not come simply to establish empires. They looked with dismay at the spectacle of Muslims drifting away from the high ideals of Islam and wallowing in sordid materialism. The impious ways of the then ruling elite of the Muslims, specially under the Umayyads, provoked disgust in the sensitive minds. In this phase of development, the Quietists, who were represented by persons like Hasan Basri (died 728 A.D.), Ibrahim b. Adham (died 777 A.D.), Abu Hashim Usman (died 776 A.D.) Rabi'a Basri (a woman from Basra-died 801 A.D.) and others, laid emphasis on purification and discipline of the individual and, according to tradition, redeemed and reformed many a sinner. They also laid the objective of the mystic path. In this ascetic form, the people were exhorted to remain self-contented, apathetic to all enjoyments of this world and have the least feeling of want. They were encouraged to dedicate their lives to the love and worship of God. Among the other main features of Sufism in this phase were: preference for solitude, retirement, self-restraint and contemplation; to be assiduous in piety, to give up everything for God's sake, to turn away from worldly gauds and vanities, to renounce pleasure, wealth and power which are the common objects of human ambition, to abandon society and to live a CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

secluded life devoted to the service of God¹⁴. This can also be construed as a revolt against the luxury and worldliness prevalent during the tyrannical rule of the Umayyads¹⁵. The injustice, suffering and moral degeneration that were rampant in the socio-political life of the time led a small but an important section of the people to develop an attitude of other worldliness. Centres of Sufism appeared in places like Kufa and Basra. The first stepping stone in the mystic path was the Doctrine of Repentence which is interpreted as a complete transformation of human personality. "Repentence", says a mystic proverb, "means that you forget repentence". According to Goldziher¹⁶, the two striking features of this phase were:

- a) an exaggerated consciousness of sin, and
- b) an overwhelming dread of divine retribution.

They feared God more than they loved Him and therefore submitted unreservedly to His Will. This was the focal point in this phase.

SECOND PHASE

The second phase of development of Susism began in the Nineth and the Tenth Centuries A.D., when metaphysical and philosophical positions came to be enunciated and determined. The Susi thought developed under the influence of Greek philosophy of Ashrakian¹⁷ and Dionysius¹⁸. Besides philosophical ideas the Susis borrowed from the Greeks the medical science which they named J.J. Yunani. Greek influences and Neoplatonism developed intellectual tendencies among the Susis. Neoplatonic thinkers had been preaching the religion of Christianity recast in the light of Greek philosophy. Most of them were Christian monks mystical in their attitude of life. In the Nineth and the Tenth Centuries A.D., a large number of them had been working in all parts of Arabia and Syria. Hence it led credence to the belief that Islamic mysticism originated in an atmosphere saturated with Greek philosophy which was supported by the western writers. In fact, Islamic mysticism originated in Arabia out of Islamic teachings and was profoundly influenced by Greek philosophy¹⁹.

Dry dogmas of the orthodox theologians, sufficiently Ulema, drove the intellectual Sufis to scepticism²⁰. The orthodox theologians always look upon religion as a set of dogmas, rituals and ceremonies and steep deeper down in

strict forms and formalities which, to them, appear uppermost. Whereas mystics, at a higher level, believe in free-thinking. Therefore, the two are poles apart, cannot come to terms and see eye-to-eye and strongly react to the findings of each other. There is a constant conflict looming large in their observations - the orthodox declaim the Sufis as heretics and the mystics denounce the orthodox as narrow-minded, self-centred ignorants.

Soon a new school of Sufis was established which was greatly influenced by Persian religion and Indian thought, both Hindu Vedantic and Buddhist²¹. Vedanta and Buddhistic Philosophy teach that this world is phenomenal, transitory and illusory. This Indian attitude with ascetic way of life appealed to the Sufis and resulted in the rise of ascetic tendencies. There are also many points of resemblance between the Sufi doctrine of Fana and the Buddhistic doctrine of Nirvana. Nicholson observes, "It may be said that the method of Sufism, so far as it is one of ethical self-culture, ascetic meditation and intellectual distraction, owes a great deal to Buddhism"²².

Sufism under the influence of Greek, Persian and Indian thought, both Hindu and Buddhist, became a speculative and philosophical doctrine. In this phase, it deviated widely from orthodox Islam. The key-note of the new Sufism was Light, Knowledge and Love. It replaced transcendent God by an immanent One who is present everywhere and whose throne is in the human heart. More than this, the Sufis felt that man craves for direct revelation of God to the soul. God was therefore concieved to be both far and near, transcendant as well as immanent. The consciousness of sin which haunted the minds of earlier Sufis gradually disappeared now and they began to seek for direct knowledge and Love of God as well as direct communion with Him. The main object of the life, according to Sufis of this phase, was to merge the individual soul with the Universal Soul²³. The disappearance of the consciousness of the individual self and continuous existence in the being of the Divine Self became the goal of Sufism²⁴.

The followers of this new school were almost all of non-Semitic origin mostly Persians, Kurds and Afghans. It must be regarded as the reaction of the Aryan mind against a Semitic religion imposed upon it by force. There are resemblances between some Sufi doctrines in their most advanced forms and the Vedanta. They have common origin which must be sought

in India. As early as the time of Khusrow I of the Sasanian dynasty in Iran, generally known as Naushirwan, contacts were established and many Vedantic treatises were translated into Persian²⁵. Even earlier than that Buddhism swayed over Central Asia and Afghanistan and therefore exercised a profound influence. (Also refer to Appendix I on Vedanta and Tasawwuf in the book).

About this time a number of treatises were written on the subject in Arabic on different aspects of Sufistic thought. Among many, the most popular were written by Al-Muhasibi (died 837 A.D.) al-Ri'aya li-huquq Allah and Kitab al-Twahhun in which he discussed problems related to self-examination, death, final judgement and cosmic emotions. Al-Kharraz (died 899 A.D.) wrote his Kitab al-Sidq in which he sought to explain that the Sufis actually imitate the ways of the Prophets. Al-Hallaj wrote the Kitab al-Tawasin which was another significant addition to Sufistic literature. Then appeared the works of Abu Nasr al-Sarraj (died 988 A.D.), Abu Talib Makki (died 996 A.D.) and Abu Bakr al-Kalabadhi (died 1000 A.D.). Each of these treatises established some Sufistic idea or way in the face of strong opposition from the orthodox.

The latest school of Sufism which felt Persian and Indian influences and incorporated different glosses of Buddhism came in the forefront under Bayazid Bistami whose actual name was Abu Yazid of Bistam (died 875 A.D.). Bistami's²⁶ system was based on Fana or complete annihilation in the Divine²⁷ and Baqa, consciousness of survival in God.

God cannot be known by the senses, for He is immaterial; nor can He be known by the intellect, for He is unthinkable. Human understanding with its finite categories of knowledge cannot go beyond the range of the finites. So the knowledge of God can only be attained by illumination, revelation and inspiration. To know God one should know his own self. "Look into your own heart," says the Sufi, "for the kingdom of God is within you". He who knows himself, knows God. The heart is like a mirror in which every Divine quality is reflected.

The state of forgetting or losing self-consciousness in a state of ecstasy is called Fana or passing away²⁹. Fana thus involves a moral transformation of the soul through the extinction of all its passions and desires. In Fana

the mind withdraws from all its contents and concentrates its attention upon the thought of God which means the cessation of all consciousness other than that of God. The final stage of Fana marks the beginning of Baqa, the unitive state, in which the Sufi lives in the consciousness of God³⁰. Fana has an ethical aspect which means the extinction of the evil qualities of the mind, followed by the continuance of good qualities. Fana is therefore the culmination of the purgative life and Baqa the beginning of the illuminated life³¹.

In Baqa, the Sufi passes from the phenomenal self to the real self and in his contemplation of the Divine essence, he discovers that it is one with his own essence. He finds nothing but God and becomes one with Him and does not feel the necessity of prayer, as prayer indicates a sort of separateness and distance between God and man. His words become the words of God and his knowledge the knowledge of God. But it is very difficult to understand this process of transformation of the finite self into the Infinite. It was held by Abu-Nasar al-Sarraj that Baqa does not mean infusion of Divine essence or identification of the Divine with human nature. Truly speaking, Baqa means the transition of human qualities to the qualities of God, whereby the individual loses his own will and enters into the Divine Will³².

Bistami was captivated by the Vedantic conception of God. He was first of the "intoxicated" Sufis, who transported upon the wings of mystical fervour, found God within his soul and scandalised the orthodox by saying "Glory to me! How great is My Majesty!"

There is another narrative attributed to Abu Yazid and quoted by Al-Sarraj (died 988 A.D.):

"Once He raised me up and stationed me before Him, and said to me, 'O Abu Yazid, truly My creation desire to see thee.' I said, 'Adorn me in Thy Unity, and clothe me in Thy Selfhood, and raise me up to Thy Oneness, so that when Thy creation see me they will say, we have seen thee: and Thou wilt be That, and I shall not be there at all"³³.

Here we may observe fully developed the doctrine of passing away in God, Fana (Nirvana of Buddhism), which from Abu Yazid's time onwards assumes

a central position in the structure of Sufi theory³⁴. It was, after all, not a difficult transition to make, and, in fact, more acceptable, from saying that all else but God is nothing, to claiming that when self as well as the world has been cast aside the mystic has passed away into God.

The classic definition of tauhid given by al-Junaid of Baghdad (died 910 A.D.), and quoted by many later writers, is that it consists in "the separation of the Eternal from that which was originated in time" Taking as his point of departure the pre-eternal covenant sworn by man with God and referred to (according to Sufi exegesis) in the Quran³⁶, he views the entire course of history as the quest of man to fulfil that covenant and return to "the state in which he was before he was".

Man's separate and individual existence in the universe, according to al-Junaid, is the consequence of a deliberate act of God's Will, Who, at the same time, desires to "overcome" man's existence by the outpouring of His own Being.

In a definition he describes Sufism (we't asawwuf) as meaning that "God should cause thee to die from thyself and to live in Him" By passing away from self the mystic does not cease to exist, in the true sense of existence, as an individual; "rather his individuality, which is an inalienable gift from God, is perfected, transmuted and eternalised through God and in God" B.

When al-Junaid in this way was succeeding to escape from the mortal peril of preaching the apotheosis of man, his junior contemporary Mansur al-Hallaj was not so fortunate in his reading of the riddle of existence, and being condemned for blasphemy he was executed upon the cross in 922 A.D. According to al-Hallaj, man is essentially a reflection of the Divine, for God created man in His own image. In man the manifestation of God attains its zenith, for man is the highest and best of his creation³⁹. He did not claim Divinity for himself, though the utterance which led to his execution, "I am the Truth" (Ana'l-Haqq)⁴⁰, which is equivalent of Aham Brahm of Vedanta, seemed to his judges to have that implication.

In al-Hallaj we have the supreme example—even more extreme than Abu Yazid—of the "intoxicated" Sufi; so complete was his absorption in serving

the Will of God as he conceived it to be that he was utterly reckless of the consequences, which in his case were certainly disastrous.

The century which produced al-Muhasibi, al-Junaid and al-Hallaj abounded in Sufis of only comparatively less significance, each of whom made his special contribution to building up the structure of Islamic mysticism. Among them were al-Hakim al-Tirmidhi (circa 893 A.D.), Yahya bin Mu'adh (died 871 A.D.), the latter was an associate of Abu Yazid and Husain al-Nuri of Baghdad (died 907 A.D.).

The Sufis had been under the fire of the narrowly orthodox for some considerable time, and scarcely any of their prominent teachers after al-Muhasibi escaped the accusation of being izindiq - "a convenient portmanteau term of abuse used by the zealots to cover a multitude of suspected heresies" Zindiq means a heretic. There was thus an urgent need to rehabilitate the movement, if it was to survive in these less liberal times and continue to be an effective force in the community. The need produced the men, and the men produced the books eminently suitable for the purpose.

The first to address himself to this labour was Abu Sa'id Ibn al-A'rabi, a learned jurist and Traditionist, a disciple of al-Junaid, who died at Mecca in 952 A.D. at the age of ninetyfour. His *Tabaqaat al-Nussaak* (Classes of the Pious) has not survived but from quotations we can surmise that the author gave a fairly good account of the lives and teachings of the great Sufi masters.

The oldest surviving general account of Sufism, and in many respects the most valuable, is the *Kitab al-Luma'* of Abu Nasr al-Sarraj (died 988 A.D.). This great and fundamental book differs in character from the biographical sketches of Ibn al-A'rabi (died 952 A.D.) and al-Khuldi (died 959 A.D.) as being constructed, more after the pattern of theological treatises, in such a fashion as to describe and analyse the doctrines and practices of the Sufis.

The Kitab al-Luma' is extraordinarily well documented, and abounds in quotations not only from the sayings and poems but also from the letters of the mystics; its author was living at no great distance from the golden age of al-Muhasibi and al-Junaid, and gives the impression of being as honest as he is well-informed.

By the end of the Tenth Century A.D., Sufism had become a fairly rigid and clearly definable way of life and system of thought and the Eleventh Century A.D. found Sufism firmly established and widespread throughout all Islam⁴².

When Sufism spread out towards the east, because of Buddhistic influences, it evolved a cult of saints. Pilgrimage, another Buddhistic practice, was also introduced. Sufism also borrowed the Tariqa or Tariqat from Buddhism. Before being Fana, the Sufi seeker must tread by slow stages (Maqamat) the Tariqat or the mystic path to reach Haqiqa or Haqiqat (gnosis), Reality or the goal of Union⁴³. The path comprised seven stages: repentance, abstinence, renunciation, poverty, patience, trust in God and satisfaction. Ma'rifat (gnosis) became the summum bonum of a mystic life.

The Sufis of Bayazid School were tolerant of all other religions and therefore they were declared heretics (zindiq) and were often exiled or hanged⁴⁴. This alarmed the Sufis of new school and induced them to retrace their steps and re-enter the fold of old Sufi School. The Sufis were not popular with the powerful orthodox. To avoid reprisals from the orthodox and to save their lives, henceforward, they recognised Muhammad as their ideal and tried to deduce their thought from the Quran only.

THIRD PHASE

The third phase of development of Sufism commenced in the Eleventh Century A.D., when Sufi groups (Garohs) were established. Sheikh Ali Makhdum Hujwiri, generally known as Data Ganj Baksh, (died 1072 A.D.), who followed the arms of Masa'ud, son and successor of Mahmud Ghaznavi, to Lahore where he settled down to preach, refers to about twelve different Garohs, or Schools of thought, during his time. Among those the important ones were - the Hululis, the Hallajis, the Taifuris, the Muhasibis, the Tustaris, the Hakimis, the Nuris and the Junaidis. Each school laid stress on a particular doctrine. The Taifuris considered rapture (shukr) superior to sobriety (sahu), the Kharrazis propounded the doctrine of fana (annihilation) and baqa (survival in the consciousness of God); the Muhasibis laid down precepts for taking stock of one's spiritual progress (muhasaba) and categorized them under maqams (stages) and hals (states); the Tustaris drew attention to controlling the lower soul (nafs); the Hakimis affirmed

the doctrine of sainthood (walayat); the Nuris preferred sohbat (society) to uzlat (seclusion) and the Junaidis emphasized the superiority of sobriety (sahv) over rapture (shukr). The Hululis believed in transmigration of soul and Hallajis in pantheism; these were condemned by Sheikh Hujwiri. This phase of development produced a lot of literature on Sufism and introduced many new terms and connotations. Added to all this were the biographies of earlier Sufis which served as models for the generations that followed.

As many Sufistic concepts were promulgated by different Garohs in the third phase of development of Sufism, they remained isolated, disjointed and uncoordinated. Then appear the Sufi philosophers in the fourth phase who not only consolidated the isolated and disjointed concepts of earlier generations, but also integrated and brought them within the parametres of well-knit systems of thoughts.

FOURTH PHASE

The foremost among those philosophers was Abul Qasim al-Qushairi (died 1072 A.D.) who wrote a systematic account of Sufism. He also defined various Sufistic terms and made a clear distinction between the *ulema-izahir* (the scholars of external-self or the Ulema) and the ulema-i-batin (the scholars of inner-self or the Sufis). According to al-Qushairi the former established contact with the state; the latter abjured it completely.⁴⁷ He also gave coherence to the mystical concepts by integrating the Sufistic movement.

Sufism had produced many men of conspicuous sincerity, holiness and intuition during the first four centuries of its existence; but it never made a greater impact than when Abu Hamid Muhammad al-Ghazali, the *Hujjat al-Islam* ("Proof of Islam"), declared himself its champion. Born in 1058 A.D. at Tus in Khorasan, al-Ghazali lived his early years in this north Persian province which had raised up so many mystical geniuses. His schooling was that of an orthodox theologian and lawyer, and he had established himself as the leading Sunni scholar of his day when he was appointed professor of divinity at the Nizamiya Madrassa, Baghdad, in 1091 A.D. He died in 1111 A.D.

Al-Ghazali lived the simple life of a mystic, punctuated only by study and the composition of a succession of books. In these he brought out various CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

aspects of the moral, metaphysical and mystical system in which he essayed to reconcile Sufism with Muslim orthodoxy, and to prove that the Muslim life of devotion to the One God could not be lived perfectly save by following the Sufi way. While none of his shorter works is negligible, and some of especial value and importance, his masterpiece, and in many ways the greatest religious book composed by a Muslim, is the massive *Ihya 'Ulum-al-Din* ('Revival of Religious Sciences').⁴⁸

The story of al-Ghazali's conversion to Sufism is a classic of its kind. In his younger days he had been a sceptic. A mystical experience cured him of this malady and caused him to devote all his powers to searching after absolute truth. His study of philosophy and scholastic theology convinced him that no light was to be found there. Then he turned his attention to the mystic Way revealed in the writings of al-Muhasibi and other old masters. He is reported to have experienced ecstasy and complete inward transformation. It was al-Ghazali's personal experience of this truth that inspired the great religious revival which his example more than his works brought about.

Al-Ghazali succeeded in assuring the mystical or introspective attitude a place within official Islam side by side with the legalism of the lawyers and the intellectualism of the theologians. By virtue of his profound learning in the accepted religious sciences, al-Ghazali commanded the respect of all except the narrowest of the orthodox. His legal and theological training qualified him to bring to his constructive work on Sufism an intellect acute and sensitive, a mind ingenious and inventive.

Al-Ghazali by his erudition and constructive work on Sufism perfected the work which Abu Talib al-Makki (died 996 A.D.), Abu Bakr al-Kalabadhi (died 1000 A.D.) and Abul Qasim al-Qushairi (died 1072 A.D.) had all striven so hard to accomplish. Henceforth Sufism, at least of the 'sober' type, was accepted as a Muslim science and a laudable way of life⁴⁹.

Muhiuddin Ibn al-Arabi (1165-1240 A.D.) who was born in Murcia, Spain (Europe) and died in 1240 A.D. at Damascus (Asia), was initiated into Sufism at Tunis (Africa), authored many important books, made Sufism a speculative system full of comprehensive philosophical ideas. He gave a new doctrine named وترت الوجرد Wahdatal Wajud, the Unity of Existence⁵⁰.

He holds that all things pre-exist as ideas in the knowledge of God. God is a percept, the world is a concept. While every phenomenon reveals some attributes of Reality, man is the microcosm in which all the attributes are united, and in man alone does God become fully conscious of Himself⁵¹. This doctrine occupies the central theme in Ibn al-Arabi's system and fuses together elements derived from Gnosticism, Neoplatonism, Christianity⁵² and *Vedanta*. The being of all things is God: there is nothing except Him. God's object in creating this world was to make Himself known and thus He created the world.

This is the awakening of His attributes and is the dawn of four relations, namely, Wajud (essence), Ilm (knowledge of self), Noor (light) and Shahud (observation of self). At this stage He becomes conscious of His own self. His essence is His being; His knowing is His knowledge and Light is His consciousness, that is, His ego⁵³. When he became conscious of Himself He observed Himself, and this is Shahud.

The entire process of manifestation can be described, in short, as follows: Before manifestation every name was in the knowledge of God and when manifested it became an individual thing. But before it was manifested, it had to pass through the world of spirit and the world of form. spirit grew into form and the form developed into matter. When spirit displayed weight and cohesion, it became mineral; and when mineral displayed the faculty of growth, it became vegetable possessing the quality of absorption, assimilation, colouration, etc. When vegetable displayed locomotion, it became animal, in which stage it showed anger and other qualities necessary for self-preservation. And when animal displayed understanding, it became man, possessing moral and spiritual qualities. Thus there are three stages - spirit, form and matter. The world of form is a partition between the spheres of spirit and matter. Both are manifestations of one and the same essence. Man is thus the microcosm⁵⁴. The being of all things is God; there is nothing except Him. All things reveal an essential unity; every part of the world is the whole of it. So man is a unity in essence, but multiplicity in individuality. To attain perfection man has to annihilate his self or realise that his self is nonexistent, while the self of God alone is existent. To realise this truth man has to pass through the thorny path of "dying before death". According to Shahudiya school of thought the world is a reflection and the attributes of God can either be manifest or hidden⁵⁵. However, according to the

Wajudiya school, wherever there is an attribute there is essence. The ego of man is the ego of God within limitation; and unless man dies before his death and annihilates or merges his self into the universal Self, he is responsible for his action. So long as this duality remains, good and bad actions will have their effects on the nature of man. He shall have to enjoy or suffer the consequences of his actions either in this world or in the world to come. Man is composed of three elements, namely, spirit, form and matter. In this life matter is predominent and in the next spirit and form. When at death the soul is free from the bondage of the body it recollects its past with good doings and wrong doings. For the good doings, it is rewarded and for wrong doings it is punished until the human ego is merged in the Super Ego of which it is a limitation.

Of course every man has to live in this world for sometime, but he should never be engrossed in earthly things.

The perfect man is he who realises God and feels that he is a point in His consciousness. Every man is a finite reproduction of Infinite Consciousness. To attain perfection man has to annihilate his self⁵⁸. The doctrine advanced by Ibn al-Arabi was subsequently developed by Jalaluddin Rumi and Abdul Karim Jili.

Arberry says about Ibn al-Arabi that, "He gathered into the comprehensive range of his meditation the entire learning of Islam, and was perfectly familiar not only with the writings and teachings of the orthodox Sunni theologians, lawyers and philosophers, and of the Sufis from the earliest times to his own day, but also with the schismatic and heretical movements like the Mu'-tazilites, Carmathians and Isma'ilis. His system, vast and widely ranging as it is, embraces the speculations and terminologies of all his widely various sources; so that the problem of abstruse reference is complicated by the further constant difficulty of an inconsistent technical vocabulary"⁵⁹.

Ibn al-Arabi marks a turning-point in the history of speculative Sufism. Though he was violently attacked for his pantheistic teachings and for his extravagant claims, no mystic who came after him was free of his influence, and he has left his mark on all subsequent mystical literature.

To see how long are the shadows cast by these great figures of mediaeval Islamic mysticism, we may notice that the late Sir Muhammad Iqbal (died

1938 A.D.), who had made a detailed study of Sufi thought, appears to have derived his special theory of Higher Selfhood in part out of the Sufi doctrine of the Perfect Man (انتران العامل Insan al-Kamil), expounded by Ibn al-Arabi and in part from the Superman of German philosophy culminating in Nietzche.

Sufism reached the zenith of its glory in the fertile land of Iran and captured the imagination of Persians. "When Sufism gripped the mind and soul of Iran, and the abounding poetic imagination of the Persians discovered this new theatre to display itself, Islamic mysticism developed aesthetically in a manner soaring high above the ranges of pure speculation. Classical Persian poetry is to a very large extent Sufi in content and inspiration"60.

The first Persian author to write an extensive poem elaborating the doctrines of Sufism was Sana'i, whose literary activities cover the first half of the Twelfth Century A.D.

Farid ud-Din 'Attar, who flourished some sixty years after Sana'i, was an even more productive author; not only did he compose easily in all the categories of verse, but he also wrote a valuable and highly esteemed treatise on the biographies of Muslim saints and mystics (تَرُونُولُونُونُ Tazkirat al-Auliya). His الله المالية المالية المالية المالية المالية Mantiq ul-Tair (Speech of Birds) is a splendid allegory portraying the mystic's progress towards Union with God.

The unsurpassable summit in this form of composition was reached by the illustrious Jalal ud-Din Rumi (died 1273 A.D.), a native of Balkh who migrated with his father to Qonia in Asia Minor and there became the founder of the Maulavi (Turkish Mevlevi) Order of derveshes. As Ibn al-Arabi summed up and gathered into a single system all that had been said on mysticism in Arabic before him, so Rumi in his immortal was mathematic performed a like service in Persian. This Mathnawi has been acclaimed as the complete scripture of Sufism and comprises of twentysix thousand verses divided into six books. This vast poem ranges over the entire field of Sufi speculation; the anecdotes that intersperse the discourses are brilliantly told, abounding in wisdom and humour. In Sufism, in Persia, the language of human love was used freely to describe the relations between the mystic and his Divine Beloved. The best known of many poems on this subject is the Yusuf Zulaikha of Jami (died 1492 A.D.). The

same prolific writer spiritualised other familiar love-stories, such as the desert tragedy of Laila and her mad lover-poet, Majnun and others.

It is against the background of this allegory of love and worship of faithlessness and shame, that the lyrics of Sana'i, Attar, Rumi, Iraqi, Maghribi, Amir Khusrau, Sa'di, Hafiz, Jami and many another Persian poet must be read.

Rumi says, "the names 'Princehood', Miri, 'Vizierate', Vaziri, and 'Kingship', Shahi, are enticing, but hidden beneath them is death and pain giving up the ghost. Be a slave of God and walk on the earth like a horse under the rider, and not like a bier which is carried on the necks of the bearers." Writing in 1258 A.D., his contemporary, Sa'di (died 1291 or 1292 A.D.), whose tomb near Shiraz Ibn-i-Battuta was to visit some forty years later, 2 makes the same point in this form. "One of the saints saw in a dream a King in Paradise and a holy man in Hell. He asked, 'What is the cause of this man's degradation and that man's exaltation? For men believed the contrary of this'. A voice came, 'The King is come to Paradise because he had a love for Derveshes, the holy man to Hell because he sought the favour of Kings'."

The allegory of wine was also freely used. There are those who take every reference to the crimson cup as intending spiritual intoxication. The Persian Sufi poets referred to wine both as a literal so also as a metaphorical drunkenness.

While the language of love and wine is common to all the Persian mystical poets, Rumi stands out supreme in this convention and technique too, for inventiveness of imagery and fertility of allusion. He superimposes upon the general foundation of Sufi metaphor several new ranges of comparison,

for example, dancing and music and whirling movements of derveshes, among others, all of which have their special mystic meanings.

Rumi epitomised the entire history of the phenomenal world, as seen by the Sufi - the progress of man out of God, into the universe, and back again to God.

The philosophy of Rumi can be summed up, briefly, as follows: Reality is one; all phenomena are aspects of the same Reality. All beings proceed from the Ultimate Reality, into the universe and back again to the same original source - Reality. Real knowledge cannot be obtained through logic only; perceptual experience is preferred than reason alone. The real aim of life is that one should perceive Reality through spiritual experience, so that it should again become one into Reality. The spiritual perception is called Love. Knowledge of Reality is inherent in Love. This Love is the main spring of all religions and higher morality. Without Love, religion and morality become mere formal and mechanical. Reason without Love remains in utter darkness⁶⁴.

"Rumi considers the whole universe as emanating from one God and his pantheistic attitude declares that all that exists is God. Our soul is but a ray of His light, which has been severed from its real source and fallen into the engrossment of this base and physical world and is continuously striving to regain its fountainhead and for this passionate yearning to see the Beloved, the soul desires to tear off the intervening curtain of the physical body so that it once again becomes one with its source.⁶⁵"

Rumi opens his famous Mathnawi with the "Song of the Reed" in his own inimitable way using the imagery of the reed-pipe and explains the mystic's cry to God —

Hearken to this Reed forlorn Breathing, ever since 'twas torn From its rushy bed, a strain' Of impassioned love and pain.

The secret of my song, though near,
None can see and none can hear.
Oh, for a friend to know the sign
And mingle all his soul with mine!

Tis the flame of Love that fired me,
Tis the wine of Love inspired me.
Wouldst thou learn how lovers bleed,
Hearken, hearken to the Reed !66

In his quatrains, Rumi has drawn images of surprising beauty out of his own spiritual consciousness and has told the whole story of the soul's quest for God in such an exquisite manner, as for example in the following -

I sought a soul in the sea, And found a coral there; Beneath the foam for me An ocean was all laid bare.

Into my hearts night Along a narrow way I groped; and lo! the light, An infinite land of day.⁶⁷

Love, according to Rumi, is the greatest force in human life. It is indescribable in any language and any attempt to describe it merely makes it more baffling. Love presents a paradox inasmuch as in it by giving, we take, and by dying we live. With the help of this unadulterated Love, the soul transcends through all barriers and sees the One Reality coming out in bold relief from every created object.⁶⁸

Sufism of Rumi is not the Sufism of a fatalist, who shuns action and depends only on the Will of God resigning himself to it. A Sufi must endeavour hard and work incessantly for the achievement of his ideal and after putting in all efforts, he should depend on the Will of God. Rumi preaches a life of ceaseless activity and endless struggle to achieve freedom and immortality. According to him even a useless effort is better than passivity. He has his definite views in favour of the following —

- a) Perfect or Ideal Man.
- b) Love.
- c) Relationship between the finite ego and the Infinite Ego.
- d) Achievement of immortality.

The dynamic Sufism of Rumi delivered a message of great importance which pertained to three epoch-making theories of philosophy, namely,

- 1. The Theory of Evolution.
- 2. The Eternality of the Soul.
- 3. The Transmigration of Soul. 70

Rumi cared little for logical contradictions in the expression of his thoughts and sentiments. He used many, and contradictory opinions, current before him, as his raw materials and conceived a new structure where the outlines and features were entirely his own.

Rumi's Sufism and Vedanta have a lot in common and both teach that all differences which apparently are far from conciliation, in reality do not exist. The clashes which occur everyday in the world are the result of ignorance and when ignorance is removed, clashes disappear and unity is experienced in diversity. Truth is the same everywhere, though it is known by different names in different languages. एक सत विप्रा बहुधा वदन्ति -"Truth is One, sages call it variously". The entire universe is the manifestation of one Divinity and the method of elimination as enunciated in Vedanta by नेति नेति Neti Neti (not this) or by J la (not this) in Sufism, the seeker realises it. The seeker finds that the difference lies only in non-essentials. It is the removal of ignorance which is accomplished by different methods of knowldge (ज्ञ्यान Jnan or Jama) devotion (भक्ति Bhakti or Jishq) and action (कर्म Karma or Jama). When the goal is one, it is immaterial whether one reaches it one way or the other.

When a modern thinker such as Sir Muhammad Iqbal desired to popularise his ideas of Man and Superman, he not only turned back to Rumi and the medieval mystics to discover antecedents within Islam for the system for which he sought acceptance but he also cast his thoughts in the mould of Sufi allegory of Persian poetry. Such has been the effect of Rumi and other medieval mystics on the subsequent generations of thinkers.

Thus it will be seen that Al-Ghazali (1058 - 1111 A.D.), Ibn al-Arabi (1165 - 1240 A.D.) and Jalal ud-Din Rumi (died 1273 A.D.) formed the illustrious trinity of Sufism before it traversed and came to establish itself firmly in India.

SUFISTIC IDEOLOGY

Before Sufism came to India certain ideas had already taken deep root in its philosophical development. Some of the main ideas thus developed are briefly enumerated here. In Sufism, greater significance is attached to the activities of the inner self than to the observance of outward religious practices.

GOD THE ONLY BEING

The whole system of Sufism centres round two questions: 'How is man to realise God in himself?' and 'What is God in relation to the individual and the creation?' Sufism shows tarique or path comprising of, generally acknowledged, seven stages, in answer to the first, and imparts ma'rifut or knowledge which describes God, both pantheistically and monistically, in answer to the second.

To Sufis, God is pure Being and absolute Beauty. He is everywhere and in everything. According to them, God is 'closer to us than even our neck-vein (*Habl-al-warid*)'. Purification, devotion and deification are the main stages for realisation.

The keynote of Sufism is love of God and a disinterested, selfless devotion to Him. The Sufis try to establish an intimate connection of love between God and man. Sufis believe that 'Everything of this world is perishable and the only eternal being is God.' 'He is the First (awwal) and the Last (akher) ---- the Apparent (zahir) and the Real (batin) and He knows everything'. Therefore, the Sufis hold that every man is to seek knowledge and the light of the Supreme Being in this world which is regarded as a place for soul-making where one prepares himself for initiation into the higher mode of existence in the next world. It is also held that everything of this world is a non-entity in essence: God alone is eternal and the true existence. In the Holy Quran God says - "I was a hidden treasure and I desired to be known and so I created the world and all that is in it to know myself".

The Sufis also believe that God is the only Being and that He is the only real agent. Since God is the only Being, other beings are mere appearances; and He is the one single source of all the increasing activity. The so-called

self, after all, is nothing but an appearance and the continuity of the self is only one of the many appearances in the world of continued existence of the same thing, when in reality, everything about it is new, except the name of the appearance at all those spots where His action is immediate and complete.

SOUL

Sufis believe in the survival and continuity of the soul after physical death. They also believe in the immortality of the soul and that it is a command of God. The essence of man is the soul and the soul of man is the spirit of God.

Men differ from one another, for there are different gradations in the development of the soul. A man whose soul is at the lowest stage of development is satisfied with the knowledge of sensible things of the world. But those who want to rise higher up have to read the arguments against philosophy. At the highest stage of perfection however, man develops an intuitive faculty; and in a state of ecstasy or rapture, he can have direct vision of the Divine Illumination (Noor-i-Ilahi). It is this stage that the soul rises above the world of shadows and reflections and soars up into the world of reality. The Sufis have a conviction that they can rise upto this stage wherefrom they can see the manifestation of God in everything of Nature, just as they see Him best in their own souls. The soul in its consciousness of union with God attains the highest bliss. All things then become one in love.

LOVE: HUMAN AND DIVINE

God is the universal, spiritual organism, according to Sufis, in whom man should try to get assimilated. The force that drives this evolution through universal struggle is Love. All the processes of assimilation and growth are manifestations of Love. Without Love there would have been no movement in the universe. Love is held to be a cosmic force which operates universally in Nature. It moves towards Beauty which is identical with Goodness and Truth. Beauty is the most perfect as well as the highest Idea. Love is also the principle of unification and assimilation. It is the force of attraction in every atom by which one form of life merges into another and thereby causes growth. Love is considered higher than reason, for it is the principle

of unification. Sufis hold that reason differentiates and separates, whereas Love binds and assimilates the heterogeneous and makes it homogeneous.

If Love for God visits an individual, all doubts depart and the realisation becomes considerably quicker. Sufis, therefore, think very highly of Love. Because the ordinary love for human beings removes fear of conventions and conquers prestige, enables one to discard the normal scale of values, even if it be for a short time and it secures freedom from the harassing considerations of duty, Sufis welcome even worldly love. Jami, a great lyric poet of Persia, has beautifully described in his Yusuf Zulaikha:

"I heard a seeker went to a pir,

That he might receive aid in his company.

(The pir) said, "If your foot hasn't moved on the path of love,

Go, become a lover and then come to me."

It is also generally believed by the Sufis that God plays hide and seek with His lovers. "He vivifies a form and makes it more beautiful than the rest; we are drawn to it; but, by the time we are there, He leaves it and goes to vivify another. And so the game goes on. Form after form He makes us pursue in search of Himself, till by chance, in our desolation, we get a glimpse of the very spring of Beauty".

Another point about Love that the Sufis believe, and is known to be true, is that Love comes when it likes and goes when it likes. There is no knowing when and how it will come. No preparation can be determined for it, for Love is God and is as free as He. It has been explained by a fine parable. It is said that a person asked Sadiq, a well-known Sufi, to fill him with the love for God. Sadiq sent for the potter of the place and asked him in the presence of that person if he himself chose the clay for the pots, or the clay insisted on being chosen for the purpose. The potter, of course, replied that he was the sole judge in the matter. Even so, Sadiq said, has God the sole choice in this matter. It is often observed that a Sufi saint showers blessing on the persons, if he be pleased, thus: "May God grant you His Love! May God make you His own!"

A Sufi is expected to possess an abundant store of Love, and all beings, coming into contact with him, must of necessity be charged with his Love.

His love should not only be pure and transparent, but also voluntary and selfless, not expecting any return. A Sufi's love should be able to attract not only the creation, but also the Creator. The lover and the beloved have to identify themselves with each other. The lover is to become the beloved, and the beloved the lover, thus forging a complete fusion of the two into one.

ANNIHILATION OF THE SELF

Renunciation of worldly enjoyment and poverty are not virtues in themselves, but they are expressions of one's selfless devotion to God. The Sufis practised self-abnegation, sacrificing vulgar passions for the sake of truth. In this way, they experienced death which comes before death. This death is called Fana-fillah (annihilation in God) which results in Baqa-billah (permanent existence in God). It was in this strain of thought that Mansur al-Hallaj said Ana'l-Haqq -'I am the Truth: I am merged in the thought of the Absolute and have forgotton my separate existence.'

The annihilation of the self, gnosis or ma'rifat, consists merely in the progressive removal of the obstruction in the way of complete action, in killing the alleged considerations that produce hesitation before a move is made, and increases - it does not decrease - our cheerfulness and joy. This is known to those who, by experience, have had their sympathies enlarged, and who, entering into other people's lives, become quick and effective in their action. Even in our own lives, several of us, besides, do undergo many extinctions, when our outlook changes so totally that we become dead to our former selves.

A Sufi who is always anxious for the knowledge and love of God, is ready to undergo any amount of hardship to remove the curtain that veils him from God. In a state of ecstasy, he sees reality in everything around him. He tries to lose the consciousness of individual things and of the self, to be absorbed in universal consciousness and love of God. Through ecstasy the heart can communicate with Him and can become one with Him. This state is called Fana or passing away. In Fana the mind withdraws from all other consciousness and concentrates its attention upon the thought of God and God alone. The final stage of Fana marks the beginning of Baqa, the unitive state, in which the Sufi lives in the consciousness of God.

THE PROBLEM OF EVIL

By accepting the idea that God is the only Being and that He is the only real agent inherent therein is the problem of the origin of evil. In accepting God as the only real agent, we have also to accept that evil emanates from Him. Since evil is evil, we find it impossible to attribute that to Him. The problem of evil was, initially, considered to be insoluble. But the Sufis, with their extraordinary knowledge and perception, opined that evil is a not-being which is the privation and absence of being. Hence there is nothing evil in this world. Everything is ultimately good. So evil is purely subjective having no objective existence.

Sufis give a beautiful illustration of how evil can become transformed. It is explained by them that a pool of standing water becomes dirty when dirt is thrown into it, and remains so. It takes the colour of whatever it comes in contact with, and retains it. But if it can get connected with a perennially flowing stream, it becomes, sooner or later, purified. So long as an individual remains an individual and considers himself responsible for the activities that appear to flow from him, these activities leave their traces on him. But if, somehow, he is able to become one with the Universal Life, the activities become those of the Universal Life and cease to have a moral colouring.

Furthermore, evil can be turned into good by the righteous activities of man. The world is the manifestation of a single principle: it is a perfect whole where every suffering, pain and evil has got its place. The world is the place for soul-making, and, for this purpose, evil is a necessity as the soul can develop and perfect itself only by struggling with evils. The creation of good out of evil is the main function of human souls in this world.

THE FACT OF PAIN

The last of the ideas which were established was the idea of pain. Why did God create this real thing, pain? As long as it lasts, it is certainly more real than anything else. But even this pain, according to Sufi belief, is not quite as real as it appears to be. When we are in pain, it is possible for many of us to shift and ally ourselves with something deeper

and be free from it. Even then the question remains: Why did He create pain at all? Could there not be a universe without it? The answer is: no, certainly not, unless it be a universe without a relish. No risks, no struggles, no failures, and no pain—it is unthinkable. Pain took the manifestation of separation of the Soul from the Universal Soul and its constant yearing to have direct communion with the Creator.

THE MURSHIDS

The relationship of murshid (teacher) and talib (disciple) is indeed a cornerstone in Sufism. Talib literally means a seeker, and murshid is the person who is able to satisfy the seeking impulse. Of all the relationships known to the human mind, this is the best, happiest, and most perfect.

To be initiated into the Sufi cult, one is required to have an implicit faith in his teacher, who is considered in no way less than God Himself. His commands are divine, and the path shown by him, the straightest.

The murshid is the intercessor who gets divine powers delegated to his disciple from the Unseen. All actions done according to his instructions are necessarily good, even though apparently they may appear to be otherwise. Without his help, it is impossible to get on to the right path. Perfect devotion to the teacher ensures speedy realisation of the Truth.

The murshid acts as a perfect administrator. He arranges circumstances for his disciple's growth, for the development of the seeds he has thrown into his soil. The weaknesses of his disciples are made to expose themselves to their view and then drop off; and this is done, not by a word of mouth, but by the circumstances arranged for that purpose.

The Sufi knows that "The only good man is he who goes with every bad one" (Khalil Gibran), and so, if he wants his disciple to realise it, he does not say that to him. But, in His name, there are sent to his disciples persons of all sorts, good, bad, and indifferent with whom the disciple must go, to do them service. And slowly but surely, without an effort and without a struggle, there is developed in the disciple a feeling that all are alike.

The murshids say very little. Whatever they say implies always that the disciple must place others above himself. "Become your enemy's friend," is

a common advice. So is the following: "They rebuke you; you must not speak in return" (Shah Latif).

The murshids never argue. No proof is ever advanced. But they give the disciples wonderful illustrations and beautiful parables to fix in them what they wish to. The conviction comes to the disciples direct from their heart; these parables and illustrations probably help in the rearrangement of the mind with which the disciples are hampered.

If a seeker adopts of his own accord a course of conduct involving more of control and sacrifice, there is always some feeling of hesitation and uncertainty about his actions. But if, after sometime, a word on the point from the mouth of the *murshid* reaches the ears of the seeker, things appear to get settled. It is not merely a case of a sanction received or of faith, "He says it; it must be so". Some walls appear to have been broken, obstructions removed; and there is an access of power. Till the *murshid* speaks, it is a business of an individual; a case of control of his desires. After he speaks, it becomes God's affair and the very seeds of desire seem to disappear.

The love of the *murshid* for the seeker is said to be greater than that of the seeker for his *murshid*. His love is the very essence of love, and so, tremendous in intensity. But he releases only as much as the seeker can bear. He attends to all the details of his life, outer as well as inner; sometimes he has to wait and watch from afar; but his irressistible love draws, and keeps drawing, till the seeker, whom he has chosen to make his own, accepts the *murshid* consciously.

BRIEF HISTORY OF SUFISM IN INDIA

After the Muslim conquest of Northern India, Sufis began to pour into the country and this new ideology spread like wild-fire. This was the only peaceful, tolerant and friendly element of Islam. The Islam professed by aggressive *Ulema* and *Qazis* could not impress the Hindus. But the Islam represented by the Sufis appealed to them and almost all the willing conversions were no doubt the result of Sufi preaching.

In the beginning the Sufis in India were preachers and often joined hands with the rulers to establish their power and convert people to Islam.

Their patience, tolerance, friendly spirit brought them followers from lower grades of Hindus who were neglected by the higher classes. To this category of Sufis belonged Fariduddin Ganj-i-Shakar, Ali Makhdum Hujwiri, generally known as Data Ganj Baksh, who followed the arms of Masa'ud, son and successor of Mahmud Ghaznavi, to Lahore, where the settled down to preach.

But, later on, many Sufis gave up missionary work⁷². Sufism came to differ a great deal, in detail, from the original on account of its having been subjected to many innovations and modifications under the influence of both Buddhist and Hindu religious and philosophic thought. A long residence in India, a sincere study of Indian religions and philosophies, and a political environment had weakened the proselytising zeal of the Sufis⁷³. Mian Mir, Abul Fazl, Fayzi and Prince Dara Shikoh, who wrote Majma-al-Bahrain where he sought to reconcile theory of Sufism with the Vedanta, belonged to this category of Sufis. Sufis thrived during the benign reigns of Emperors Akbar and his son, Jahangir, whose fondness for religious men and especially for the Sufis was proverbial. The Sufis, during the reign of Shah Jahan under the patronage of Prince Dara Shikoh, had absorbed a good deal of Hindu Vedantic thought but they remained, except for a few rare exceptions, within the limit of their own religion.

A remarkable change, however, occurred in Sufism towards the end of the Seventeenth Century. Aurangzeb's antipathy against Hinduism so much affected the intellectual Sufis that they were more than ever driven towards Hinduism. Hindu Vedantic philosophy captured their minds and the Bhakti movement enunciated by Chaitanya, Guru Nanak, Namdeo, Tulsidas and Kabir, influenced their ideas to a considerable extent. The result was that this change had surprising effect and the Sufis began to hold the view that except God there was no Reality. To them everything else was illusion or Hindu Maya.⁷⁴

HINDU INFLUENCES

Hinduism exercised considerable influence on the Sufis. The doctrines of transmigration and reincarnation were soon adopted and were afterwards supplemented by the theory of Karma.⁷⁵ The doctrine of Karma is, in fact, alien to Sufism but now it became one of its doctrines. The condemnation of idols, which had not been very vehement even in the Sixteenth Century,

ceased altogether now. Muslim mystics accepted them as another way of adoring the Universal Lord.⁷⁶ The principle of religious tolerance was advocated by many of them who denounced fanaticism and admitted freedom of religious beliefs.⁷⁷

Abdul Qadir in *The Legacy of India* writes that, "In the words of a recent writer this movement (Bhakti Movement) recognized no difference between Ram and Rahim, Kaaba and Kailash, Quran and Puran and inculcated that Karma is Dharma. The preachers of this creed, Ramananda, Kabir, Dadu, Ramdas, Nanak, Chaitanya, who flourished in different parts of India and preached the principles of Unity of God, were immensely influenced by Islam." Mutual intercourse led to mutual understanding. This mutuality spurred on the effort to seek a new life which led to the development of a new culture—this was Hindu-Muslim culture.

CLASSIFICATION OF SUFIS

The above were the new developments in Sufism on Indian soil. These were, however, not necessarily the chief characteristics of every Sufi teachings but they help in the classifications of Sufis in three schools of thought -

- 1. THE ORTHODOX SCHOOL The Sufis of this School believed in the conversion from one religion to another. Although they tolerated other religions yet their main theme was Islam to be the only true creed, Quran to be the best book revealed and Muhammad to be the greatest Prophet of God on earth. To this class of Sufis belonged Baba Farid, Sultan Bahu, Ali Haidar and others.
- 2. THE PHILOSOPHIC SCHOOL The Sufis of this School were thinkers. They had absorbed the essence of Vedanta and to them differences in religion, country, sect were immaterial. The Advaita conception of God this highly intellectual and clear conception of the Divine was possible to the few of the great mystics who experienced that cosmopolitan joy which knows no limits and divisions. They believed in pantheistic Sufism, ignored conversions and were mainly responsible for establishing unity amongst the followers of different religions and maintained communal harmony. To this school belonged Mian Mir, Shah Husain, Dara Shikoh, Sarmad, Bulleh Shah, Sayyid Waris Shah, Fard Faqir, Hashim Shah among others.

3. THE POPULAR SCHOOL - The followers of this school were of little or no education. They often believed in superstitions of different creeds and practised them. Muhammad continued to be their only Prophet, and the Quran the best revelation. To such Sufis mysticism was nothing more than the few dogmas. They were popular with the lower classes of both Muslims and Hindus.⁸¹ They were apt to change with the times and conditions and therefore less reliable.

THE SUFI ORDERS IN INDIA

In the 11th Century A.D. (5th Century A.H.), when Sufism was firmly established and widespread throughout the Islamic world, comes the foundation of Sufi Orders. The Sufis wanted to be linked up in a widespread brotherhood of mystics acknowledging a common master and using a common discipline and ritual. With the advent of Sufism in India, the following main Sufi orders were founded:

- 1. CHISHTIYA SUFI ORDER (Silsila) The first of the Sufi orders established in India was the creation of Khawaja Moinuddin Chishti Sanjari (1141-1236 A.D.). Chisht is a village on the river Hari, some hundred kilometers east of Herat in Afghanistan. He came to India with Sultan Shahabuddin Ghori and settled in Ajmer. This order was founded by Khawaja Abu Ishaq of Syria (died 940 A.D.) and it produced saints like Abu Ahmed b. Farashafa, Abu Yusuf, Haji Sharif Zindani and Khawaja Usman Harwani, before Khawaja Moinuddin Chishti established it in India. Khawaja had said "A mystic is like the sun, who shines on the whole world equally." He gave the following three characteristics of a mystic:
- i) A mystic is one who keeps his heart free from both the worlds, throws out all the things which are other than God from his heart, and becomes one as his friend (God) is one.
 - ii) The mystic is quiet and melancholy. He obeys and fears God, is in love with death, renounces the comforts and absorbs himself in the remembrances of God.
 - iii) The man who possesses the qualities of charity like the charity of the river, kindness like the kindness of the sun, and humility like the humility of the earth is the true friend of God.⁸³

Thus the qualities of charity, kindness and humility are necessary for a mystic.

According to this order, the highest form of devotion is "to redress the misery of those in distress; to fulfil the needs of the helpless and to feed the hungry."

Sheikh Qutabuddin Bakhtiar Kaki (1186 - 1236 A.D.), Sheikh Fariduddin Ganj-i-Shakar (Baba Farid) (1172 - 1267 A.D.) of Pak Pattan (Ajodhan), Sheikh Nizamuddin Auliya (1238 - 1325 A.D.) of Delhi among others, belonged to this Order. Baba Farid initiated Sheikh Nizamuddin Auliya in 1257 A.D. and showered many blessings on him and said, "I have given you both the worlds. Go and take the kingdom of Hindustan." Baba Farid also gave the following blessings to Nizamuddin: "You will be a tree under whose shadow the people will find rest."

In 1325 A.D. the Sultan (Ghiyasuddin Tughlaq), when returning from a successful expedition in Bengal, had sent word to Nizamuddin to quit Delhi. The saint on receiving the royal command gave expression to the words:

"Hanoz Dilli dur ast") "Delhi is still far off" - a Persian saying which has become popular. The Sultan, however, was not destined to enter Delhi, and so could not summon the saint to his court."

Sheikh Farid in the Punjab and Sheikh Nizamuddin in Delhi made Sufism a mass movement.

2. QADARIYA SUFI ORDER (Silsila) - This Order was the creation of Mohiuddin Abdul Qadir born at Jilan in Persia in 1078 A.D. (471 A.H.). He migrated to Baghdad at the age of seventeen to study Hanbali jurisprudence. He was an erudite scholar, a powerful speaker and a saint with rare intuitive intelligence. His sermons had tremendous effect on the masses. He began to preach in 1127 A.D. on the holy life. It is said many flocked to hear his sermons as because he was said to perform many miracles. By his death in 1166 A.D., his influence had become so great that many Khanqahs of convents recognized his authority and Sufis there called themselves Qadaris after his name. The Qadariya Order has been very strong and powerful in many Islamic countries which spread from Turkey to India and its influence in India, in the Punjab in particular,

is wide-spread to the present day. 86 The initiation of Ibn-al-Arabi into Qadariya Order has made all Qadariyas (followers of this Order) staunch supporters of his Wahdatal-Wajud philosophy. Mian Mir, Shah Husain, Dara Shikoh, Sarmad, Sultan Bahu, Bulleh Shah, Waris Shah and Ali Haidar also belonged to this Order. Most of the Sufi poets of the Punjab belonged to this order.

- SUHRAWARDIYA SUFI ORDER (Silsila) It was so named after Sheikh Abu Najib Abdul Qahir Suhrawardy (died 1168 A.D.), a distinguished Sufi, jurist and reformer. He was well versed in almost all the branches of Muslim learning. He had served as Principal of the famous Nizamiya Madrassa in Baghdad. Many of his spiritual descendants became founders of new silsilas such as Kubrawiya, Shattariya and Firdausia. However, his nephew, Shihabuddin Umar al-Suhrawardy (1144-1234 A.D.), stuck to the main line of the Silsila. He was a model of orthodox moderation and enjoyed the confidence and patronage of the high and mighty of his times who came to hear him preach. It was his uncle who initiated him to Sufism. He was a vigorous preacher with zeal. He wrote many books and the most famous being the Awarif al-Ma'arif (The Gifts of Divine Knowledge) became the fundamental text book of the Order.87 His teachings were brought to India by Bahauddin Zakaria of Multan (1182 - 1262 A.D.) and found immediate acceptance. Bahauddin Zakaria propagated in living a normal, balanced life - a life in which both the body and spirit received equal care. Neither he himself fasted perpetually nor did he recommend a life of starvation and self-mortification to those associated with him. He was a contemporary of Farid-ud-Din Ganj-i-Shakar. This Order exercised profound and great influence in Multan (Punjab) and Uchch (Sindh) and, later on, in Bengal, among other places. This was considered to be an Order of the elite and was not very popular with the common people.
- 4. NAQSHBANDIYA SUFI ORDER (Silsila) This Order was founded by Khawaja Bahauddin Naqshbandi (died in 1389 A.D.) who belonged to Central Asian tradition. His contribution and expansion of the Silsila was so great that after his death the order came to be known as the Naqshbandiya Silsila. Amongst his disciples Khawaja Muhammad Parsa (died 1420 A.D.) was a notable figure whose spiritual descendant was Khawaja Ubaidullah

Ahrar (died 1490 A.D.), a saint of great eminence, who exercised immense influence over the Timurid princes. Bami was one of the outstanding members of this order. Later it was established by Sheikh Ahmad Mujaddad Alf Sani of Sarhind (1563 - 1624 A.D.). The Naqshbandiya Silsila avoided musical sessions (Sama, dervesh dances and Silsila avoided woice). Moderation in food, drink, sleep and dress was preached. According to this Order, "there is no stage higher than the stage of servanthood." Bani of Sama, dervesh dances and Silsila avoided woice).

Ahmad Sarhindi⁹⁰ and three of his immediate successors were given the title of Qayyum.⁹¹ Naqshbandiya teachings did not influence Punjabi society, though his tomb is revered by the Muslims in Sarhind.

Besides the above, there are some minor Orders which are as follows :

- 5. MALAMATIYA ORDER The word 'Malamat' means blame. Sufis of this Order are known as blames-worthy. The Malamatiya is ready to be despised by men so that he may lose himself in God. According to him, true worship of God is best proved by the contempt in which the devotee is held by his fellow-men. He does not parade his inward way nor indulge in public zikr gatherings. Annemarie Schimmal writes, 'The ideal of the Malamatiya developed out of a stress on this inkhlas 'perfect sincerity'....Thus, the Malamatiyas deliberately tried to draw the contempt of the world upon themselves by committing unseemly, even unlawful, actions, but they preserved perfect purity of heart and loved God without second thought."93
- 6. QALANDARIS The Qalandariyas should possess qualities of "humility, lowliness, selflessness, asceticism and renunciation." But they reduced themselves to the miserable state of beggars. According to Al-Maqrisi, they first appeared in Damascus. The Qalandari Order was introduced into India by Sayyid Najmuddin Ghaus Qalandar who was first a disciple of Nizamuddin Auliya and, on the latter's suggestion, became a disciple of Khizr Rumi. Rumi appointed him his vicegerent and sent him back to India. He died in 1518 A.D., reportedly, at the age of 145.95 Sharfuddin Qalandar of Panipat also belonged to this Order whose name is still venerated all over North India.96
- 7. MADARI ORDER The founder of this Order was Shah Madar whose real name was Sheikh Badiuddin. His shrine is at Makanpur in Kanpur.

Shah Madar was a jew, tracing descent from Aaron, brother of Moses. He went to Mecca and Medina where he accepted Islam. "He is said to have remarked that he spent thirtyfive years of his life in Syria, forty in Mecca, Medina and Najaf and fifty in India." ⁹⁷

The Madaris wore no garments, smeared their bodies with ashes and occasionally wore only black head gear. The most perfect among them even went naked in such cold countries as Kashmir and Kabul. Dam Madar (Madar is life) is the religious call of Madaris. According to them God was Spirit, Muhammad His Body, the Four Caliphs His two arms and feet; to them Dam Madar meant that everything depended on dam and nafs and both words can be translated as "breath." 98

Shah Madar is the patron of jugglers, acrobats and bazigars.

"It was in the Punjab", says K. A. Nizami, "that at least four of the major Sufi Orders the country has known, the Chishtiya, the Suhrawardiya, the Qadariya and the Naqshbandiya reached the meridian of their glory."

SPIRITUAL METHODOLOGY

Ma'rifat (gnosis) being the summum bonum of a mystic's life, search was made and methods were explored by which wasl or wasal (union with the Lord) was possible. Qalb, that is heart, was considered as the medium through which finite could be tuned in with the Infinite. Consequently, every silsila developed its own method for attuning the heart. Saints of different silsilas, while developing their methods, took into consideration the temperament of the people living in particular regions. When a person desired to be initiated into a particular Sufistic order he gave his hand in the hands of his preceptor (murshid) as a gesture of repentence for his past sins (tauba) and promised to lead a chaste life in future. It was followed sometimes by shaving the head of the shagird or by simply placing a cap on his head. The disciple was also asked to adhere to the following methods so as to control his feelings and emotions -

- i) to recite the name of Allah loudly, sitting in a prescribed posture;
- ii) to recite the name of Allah silently;
- iii) to regulate the breath;

- iv) by absorption in mystic contemplation, and
- v) by observing *Chillah* for forty days during which a mystic confines himself to a lonely corner or cell and devotes himself to contemplation. There are many variations in the observance of *Chillahs*.

Some Sufis stressed on the efficacy of music and sama (mystical dance). According to them music generated love of God and inspired sacred sentiments and feelings. Music is considered to have magic power which clears the mind and brings devotee's heart close to the Lord. Al-Ghazali has said, "The purpose of music, considered in relation to God, is to arouse longing for Him and passionate love towards Him and to produce states in which He reveals Himself and shows His favour, which are beyond description and are known only by experience, and, by the Sufis these states are called 'ecstasy'".

The Sama (mystical dance accompanied by music) became the most widely known expression of mystical life in Islam. Sama or Qawwaali became one of the popular institutions of medieval Sufism and is even now very popular at the shrines of Sufi saints. 100

It must be understood that if metaphysics attracted the higher intellects, the Sufi ceremonials - sama, urs, dervesh dances - drew the common man to its fold. The Sufis made a considerable contribution by removing the contradictions between static theology and the rapidly changing conditions of life. It was indeed through Sufism that dynamic and progressive elements entered the social structure of Islam and other religions which co-existed as in the Indian sub-continent.

CLASSES OF SUFIS

There are seven classes of Sufis generally recognized in India, namely,

- i) Saints (Auliya اولياء singular Wali ولي)
- ii) Chiefs (Naqba انقبا)
- iii) Nobles (Bakhba الغنية)
- iv) Transformed One (Abdal أبرال).
- v) Pillars (Amad 18).

- vi) Axis of World Greatness (Qutab)
- vii) Succourer of Universe (Ghous فوث)

It was the credulous belief of the masses and the adherents of Sufis that the Sufis could perform different types of miracles to help the faithful in many ways which are classified as follows -

- a) Miracles (Mojza ; 5°)
- b) Favours (Karamat)
- c) Help (Makhumat مخومات), and
- d) Black Magic or Deception (Isstidaraaj استرراج)

THE DECAY OF SUFISM

The age of Baba Farid, Shah Hasain, Sultan Bahu, Bulleh Shah, and Waris Shah represents the climax of Sufi achievement in the Punjab, both theoratically and artistically. The Sufis often dissociated themselves from the established centres of Muslim orthodoxy as they believed that the Ulema misinterpreted the Holy Quran. The Sufis were convinced that the Ulema, by combining religious and political policy and co-operating with the Sultanate, were deviating from the original democratic, and egalitarian principles of the Holy Quran. The Ulema, in turn, denounced the Sufis for their liberal ideas. The existence of recluses living apart from their fellows was quite prevalent in India from ancient times and many Sufis started living life of recluses and thus became a part of an established tradition.

It is indeed a fact that the Islamic stress on equality was respected by the Sufis far more than by the *Ulema* and this brought the Sufis into direct contact with the cultivators and artisans. Thus the Sufis became more effective religious leaders than the *Ulema* for the peasants and others belonging to the lower strata of the society. The Sufis often reflected the non-conformist elements and the rationalist forces. Many Sufis opted out of society in order to pursue knowledge based on empirical studies when they felt that the more established tradition of rational thought had become so entangled with the rigid doctrines of the orthodox.

It is unfortunate that the Sufis, who in early crucial years were the most effective original thinkers in the spheres of both politics and religion,

should have detached themselves from social frame-work. Herein lies the genesis of decline in Sufism.

Although the influence of Sufi thought became wide-spread, the signs of decay became quite discernible. The cult of saints, legends of miracles and the blind faith of credulous masses in them indirectly promoted ignorance and superstition which hastened the process of decay in Sufism in the Punjab.

The Sufis who received inspiration from personal spiritual experience and acquired knowledge by assiduous study of religions and philosophies had begun to disappear by the end of the Eighteenth Century. The two main causes were -

- 1. Political changes, eventually followed new outlook on life; and
- 2. The selfishness of the gaddi-nashins and the ignorance of the Sufis.

The well-to-do and intelligent people got engaged in new activities. Sufism became the sole property of the gaddi-nashins and the lower classes. The gaddi-nashins found no charm in Sufi thought. If they clung to it, it was not for love of mysticism but because it had become a means of earning a livelihood. They did not care to what low state of moral and spiritual degradation it sank, as long as they could amass wealth. 101 Mental concentration, meditation, and intelligent study, which formerly occupied the major part of a Sufi's time, were forsaken. Consequently, the seats of Sufi culture were soon plunged into deep ignorance.

Music and dancing, which were looked upon as means of revelation attained through ecstasy, and were often patronized and parctised by the former Sufis were relpaced by if mujra¹⁰² and if hals. In ancient mysticism hal was a mental state or condition obtained through Divine Grace, but in later mysticism it is a sort of ecstasy mingled with frenzy. The hal is played by the followers at the Sufi shrines. The person who plays it is believed to be possessed by some holy spirit and makes prophecies regarding the future. "The natural sequel to this ignorance and degeneration was an utter mental sterility." ¹⁰³

With the decay having set in in Sufism, the natural corollory was that the influence of the Sufis on the people also gradually diminished. Had the

Sufis continued to contribute from within the society, their impact would have been more direct and they could have mobilised support of a less purely religious nature. Since the Sufi Pirs were as much revered by the Hindus as by the Muslims, communal harmony, even against heavy odds, would have been maintained and, in my opinion, the catastrophic happening in the wake of the partition of the country in 1947 A.D., could have been prevented.

THE IDEAL OF THE PUNJABI SUFI

A Sufi, who is guided by the will of God, passes through the various stages (maqamat) and the states (ahwal) of the spiritual pilgrimage, encounters many proofs of special relationship in which he stands to God. He regards God as Pure Being. 104 Sufism is a spiritualistic pantheism which sees in the universe nothing but dim reflection of the Infinite Attributes of God. "Show what God is not and I will show you what He is." Thus philosophically God is Pure Being; mystically and devotionally He is Absolute Beauty. He is all Beautiful and the whole universe is the mirror of His Beauty. The doctrine of mystical trinity of Love, Lover and Beloved took deep roots. 106

Absolute Being changes from Objective reality to one having identity with himself and with the universe. There is no God but Allah, no object of worship but Allah, and there is no existence save Allah (Wahdatal Wajud). 107

According to al-Ghazali in his Mishkat-al-Anwar, translated into English as The Niche For Lights, "Allah hath seventy thousand veils of Light and Darkness; were He to withdraw their curtains, then would the splendours of His Aspect surely consume everyone who apprehend Him with his sight". The Sufi on his spiritual pilgrimage along inward path tries to break through these veils to have a glimpse of the Almighty, to behold Him and have union with Him. It would be pertinent to mention here that reliance on miracles is one of the "veils" which hinder the elect from penetrating to the inmost shrine of the Truth, yet no Sufi in the world could be termed a saint unless he performed miracles which had become a part of his attributes.

The ideal of the Punjabi Sufi is to reach the highest goal. The goal may be the realisation of highest Truth, Goodness and Beauty. It may be

conquering the mind and desires and acquiring some spiritual powers through concentration, but for most of the Sufis the goal is to find God in all His creation and thus attain union with Him. This union or annihilation in God is to be fully achieved after death, but in some cases it was gained while living. A Sufi hopes to win a glimpse of immortality in this mortal life by passing away from self (fana) into the consciousness of survival in God (baqa). 108

Union gained while living is of two natures: partial and complete. A partial union is possible when the Sufi is in a state of supreme ecstasy. The complete union is obtained (in extremely rare cases) when all consciousness of self is lost and the mystic lives ever after in and with the Universal Self.

In the process of achieving union with God, a Sufi has to pass through the various stages (maqamat) and states (ahwal). A fundamental distinction is drawn between maqamat (stages) and ahwal (states); briefly, maqamat are stages of spiritual attainment on the pilgrim's progress to God which are the result of the mystic's personal efforts and endeavours, whereas the ahwal are spiritual moods (states) depending not upon the mystic but upon God. Al-Qushairi has beautifully defined: "The states are gifts; the stages are earnings." 109

Abu Nasr al-Sarraj enumerated, 110 which are generally accepted, seven stages and ten states, 111 although some Sufis tend to extend the list of stages and states.

The seven stages (magamat) are -

1.	Conversion	- Tauba	तौबा	توبہ
2.	Abstinence	- Wara	वरा	ورا
3.	Renunciation	- Zuhd	ज़ोहद	<i>נ</i> יָּע
4.	Poverty	- Faqr	फ़कर	فقر
5.	Patience	- Sabr	सबर	مبر
6.	Trust in God	- Tawakkul	तवझल	توغل .
7.	Satisfaction	- Rida	रज़ा	دضا

The ten states (ahwal) are -

1.	Meditation	-	Tafakkur	तफक्कर	تفكّر
2.	Nearness of God	-	Muraqaba or	मुराकबा	مراقبه
			Qurb	कुर्ब	قرُب
3.	Love	-	Mahabba or	मुहब्बा	محبته
			Ishq	इश्क	عشق
4.	Fear	-	Khauf	खौफ	خوف
5.	Норе		Raja	रजा	زجا
6.	Longing		Shauq	शौक	شوق
7.	Intimacy	-	Uns	उन्स	أنس
8.	Tranquillity	-	Itminan	इतमीनान	إطينان .
9.	Contemplation	-	Muraqaba and	मुराकबा	مراقبه
			Self Examination -		
Livi Con	THE RESERVE THE		Muhasaba	मुहासबा	معاسبه.
10.	Certainty	-	Yaqin	यकीन	يقين

This union or annihilation in God by passing through various stages and states is the ideal of the Punjabi Sufis. They refer to the stories of perfect love such as Yusuf Zulaikha, Hir Ranjha, Sohni Mahiwal, Sassi Punnu, Laila Majnun, Mirza Sahiban and others, which have a spiritual significance for them. The heroines, in these tales, stand for the Sufi (the Soul) and the heroes for God (the Beloved Sought). 112

Mystical verse played an important part in the Sufi life. 113 Many anecdotes of the early Sufis relate how fond they were of quoting love poetry, often in the first place of a purely human character, which they interpreted allegorically to accord with their own passionate spiritualism. 114 It is necessary to bear in mind how fundamental in Sufi thought is this allegory of love, and how readily in their minds human and Divine imagery is interchanged. In languages and on themes, in metaphors and similies easily understood by the people, the Sufis composed poems songs and hymns praising the Beloved, describing the pain and sorrow inflicted by

separation, and ultimately the joy, peace and tranquillity attained in the union. 115

The Punjab has been fortunate enough to have a very good number of Sufi shrines. Every two or three kilometres there are one or two of them. Every shrine possesses some traditional verse of its own composed by the saint. The qawwaals sing these verses of the saints in the presence of admirers and worshippers of the saints. In this manner, the Punjabis are lucky to have noble pious and sweet poetry which inspires them even today to seek the Divine Love.

INFLUENCE OF SUFIS ON PUNJABI LITERATURE

The influence of Sufi thought and verse on Punjabi literature has been tremendous. There is hardly any poet or writer who remained free from this influence. Even the writers of purely romance have absorbed so much of mystic ideas that people often think them to be Sufis. 116

The mystic idea that love is supreme and beyond all religious and social barriers has also passed on into the entire Punjabi literature. The following example is quite appropriate to show the extent of Sufi influence on Punjabi literature, in general -

کهندا عشق دی وات سفات نا بی نامی عشق دی وات سفات نا بی عشق دا ای عشق وات کدات نیجی وا ای ایس عشق دی بات اجری را نی عشق باک بلیت نه سمجی وا ای عشق باک بلیت نه سمجی وا ای نامی جاندا گفر اسلام را نی ایمی جاندا گفر اسلام را نی ایمی جاندا تا بی جاندا می وای نواه زندگانی خواه موت بهوی خواه زندگانی

कहँदा इश्क दी ज़ात सफ़ात नाहीं नाहीं आशाकाँ दा मज़हब दीन रानी इश्क ज़ात कुज़ात ना पुछ दा ई ऐ इश्क दी बात अचर्ज रानी ! इश्क पाक पलीत ना समझ दा ई नाहीं जानदा कुफर इसलाम रानी ! इमाम बक्श ना खौफ है आशाकाँ नूँ खाह मौत होवे खाह ज़िँदगानी !!

Kehinda ishq di zaat safaat nahin
Nahin ashkaan da mazhab din rani.
Ishq zaat kuzaat na puchh da ee
Eh ishq di baat acharj rani.
Ishq paak paleet na samajh da ee
Nahin jan da kufr islam rani.
Amam Baksh na khauf hai ashqaan nun
Khah maut hove khah zindgaani. 118

(Says he, for love exists no race and qualities, nor have religion and creed, Rani. Love asks not high or low caste, the tale of this love is strange, Rani. The Lover understands not pure and impure, nor recognises heathenism and Islam, Rani. Amam Baksh! the lovers have no fear whether death occurs or life remains.)

The instability of the creation and the deception played by many illusions of this world (borrowed from Hinduism), and believed by the Sufis, took deep and firm roots in the Punjabi literature which continued to surface in some or the other form with remarkable regularity, as will be seen in Shah Muhammad's following composition.

ایتے آیاں نوں دنیا موہ لیندی
دغے بازی دا دھارکے ہیں میاں
ساہیں جوانی تے ایش مایے
سدا نہیں جے بال ورس میاں
سدا نہیں اجے دولتاں فیل گھوڑے
سرا نہیں جے راجیاں دیس میاں
خاہ محد سرا نہ روب دنیا
سرا رہن نہ کا لڑے کیس میاں

ऐथे आयाँ नूं दुनियाँ मोह लैन्दी दगें बाज़ी दा घार के भेस मीयाँ ! सदा नहीं जवानी ते ऐश मापे सदा नहीं जे बाल वरस मीयाँ ! सदा नहीं जे दौलताँ फील घोड़े सदा नहीं जे राजियाँ देस मीयाँ ! शाह मुहम्मद सदा ना रुप दुनियाँ सदा रहन ना कालड़े केस मीयाँ !!

Ethe ayan nun duniyan moh laindi,
Daghe baazi da dhaar ke bhes, miyan.
Sada nahin jawani te aish mape,
Sada nahin je baal waras, miyan.
Sada nahin je daulatan fil ghore,
Sada nahin je rajian des, miyan.
Shah Muhammad sada na roop duniyan,
Sada rehan na kalde kes, miyan.

(Here human beings are deluded by the world, by wearing the guise of deceivers, Miyan. Youth, pleasure and parents are not for ever, nor is for ever childhood, Miyan. The treasures, elephants and horses are not for ever, nor are kingdoms for ever possessed by the kings, Miyan. Shah Muhammad! Beauty is not for ever in the world, nor are hair black for ever, Miyan.)

The Sufiana Kalam or the Sufi Kaviya Dhara, as the poetry of Punjabi Sufi poets has come to be known, has profoundly influenced poets of modern times beginning from Bhai Vir Singh (1878-1957 A.D.), generally acknowledged to be the father of modern Punjabi literature, Dhani Ram Chatrak (1876-1954 A.D.), known as 'Maha Kavi' because of his enormous literary output, Dr. Mohan Singh Diwana (1899-1984 A.D.), Dr. Faqir Muhammad Faqir (1900-1983 A.D.), Mohan Singh Mahir (1905-1978 A.D.) and ending with Shiv Batalvi (1936-1973 A.D.), among others. The Sufistic stream of poetry is now so firmly entrenched and intertwined in Punjabi language and literature that it is continuing to inspire and illuminate even the writers and poets of pure romance who have absorbed so much of the mystic ideas that they are often thought to be Sufis.

ROLE OF THE SUFIS IN MAINTAINING COMMUNAL HARMONY

The Sufis who came to the Punjab with the object of leading the people to the Beloved by Muhammad's path, did creditable work for some years. Then the old Punjabi vigour asserted itself and in its turn influenced the Sufi beliefs. The Punjabi Sufis, therefore, absorbed the best of Islam and Hinduism¹²⁰ and developed a new sort of Sufi thought more Punjabi than foreign in character.

It is also significant to note that in the early days of Muslim settlements in the Punjab, there existed widespread misgivings between the foreign Muslims settled and the neo-Muslims (newly converted ones), between the Muslims and the non-Muslims, between the rulers and the ruled, the Sufis with their enlightened and liberal approach acted as mediators. The liberal and enlightened Islam represented by the Sufis not only removed misunderstandings between classes and sections of the community but also forged bonds of mutual understanding and friendship and fostered Hindu-Muslim unity in the Punjab. As time passed by, under the guidance of Sufis, attempts were made to synthesize the two alien cultures which led to a composite culture drawing all that was good both from Hinduism and Islam and made it into a Hindu - Muslim culture. This composite culture evolved was the outcome of extensive interaction between the Hindus and the Muslims. It was, in fact, this understanding which led to the opening of doors for further exploration in the synchronisation of two different beliefs in the subsequent years.

The Sufis opened the way for a mutual appreciation of aesthetic values which revolutionised the whole cultural attitude of the Hindus and the Muslims in the medieval period. Because of their liberal thinking and practical approach, a significant role was played by the Sufis in the synthesis of Hindu and Islamic culture in the Punjab. This hybrid culture which emerged in the form of a composite culture drew nectar from both Hinduism and Islam. The real fusion could be possible only in the Fifteenth Century A.D., and thereafter when Bhakti movement gained currency and Guru Nanak Dev formed a new faith, Sikhism. Guru Nanak Dev was greatly influenced by the Sufis and in forming the new faith he

not only tried to reconcile the two traditional religions in a harmonious way but also gave a new direction for universal ideas of humanity, moral upliftment, justice and pursuit of godliness, principles which form the real religion of man for all times.

The Muslims who came lived surrounded by the Hindu people and a state of perennial hostility with them was impossible. Mutual intercourse led to mutual understanding. Many who had changed their faith differed little from those whom they had left. Thus after the first shock of conquest was over, the Hindus and Muslims prepared to find a via-media whereby to live as neighbours. The effort to seek a new life led to the development of a new culture which was neither exclusively Hindu nor purely Muslim. It was Muslim-Hindu culture. 121

Under the Sultans of Delhi and early Mughals, who, by and large, held Sufis in high esteem and great veneration, Sufism thrived and became wide-spread. "From the 13th Century", remarks Professor Gibb, "Sufism increasingly attracted the creative social and intellectual emerges within the community to become bearer or instrument of a social and cultural revolution. Perhaps in no other country were the effects of this social and cultural revolution so marked and so far reaching as in India." This is very true particularly in respect of the Punjab.

Till the reign of Aurangzeb, there was general stablility in the country. Inspite of Aurangzeb's known antipathy against Hinduism, the Sufis did a commendable work in spiritual attainments and bringing different communities closer together by propagating tolerance, freedom of thought, love, fellow feeling and understanding. 123

Since the death of Aurangzeb in 1707 A.D., Punjab had been a stage for dissensions and disruptions and from 1738 A.D. to the end of the Eighteenth Century, it witnessed no peace at all. 124 The invasion of Nadir Shah in 1739 A.D., the successive umpteen raids of Ahmed Shah Abdali, the first of which began in 1748 A.D., and in the wake of disintegration of the Mughal Empire, the desire of the Provincial rulers to become independent, contributed to create trouble and confusion. This greatly affected the feelings and tolerance amongst members of various communities. 125 In these troublous times, all the Sufis, in general, and of

the philosophic school, in particular, maintained with their preachings the mental balance of the different communities. A good number of them made attempts to create friendly feelings by harmonizing the opposing systems. Their friendly and tolerant utterances retained the favour of both Hindus and Muslims and circulated among the masses in the form of allegorical poems, songs, proverbs and hymns. As tolerance was their motto, they influenced the people's thought and sent the message of peace, love, fellowship, understanding, amity and unity to every nook and corner. 126 In times of turmoil, Sufis were chiefly responsible for maintaining communal harmony and infused a spirit of solidarity amongst different communities and bestowed a remarkeable legacy for posterity. 127

To sum up it can be stated that Sufism, which was, essentially, a product of Islam and which originated in Arabia, made a singular contribution in developing philosophical thoughts, intellectual pursuits and spiritual attainments, in the medieval age, in the Islamic world then spanning the continents of Asia, Africa and Europe. Philosophically and intellectually, Sufism reached the zenith of its glory in Persia; but as an instrument of a social and cultural revolution and as a spiritual and dynamic way of life, it made the most significant and lasting contribution in harmonising the fusion of plurality of diverse religious systems in India, in general and in the Punjab, in particular.

NOTES AND REFERENCES

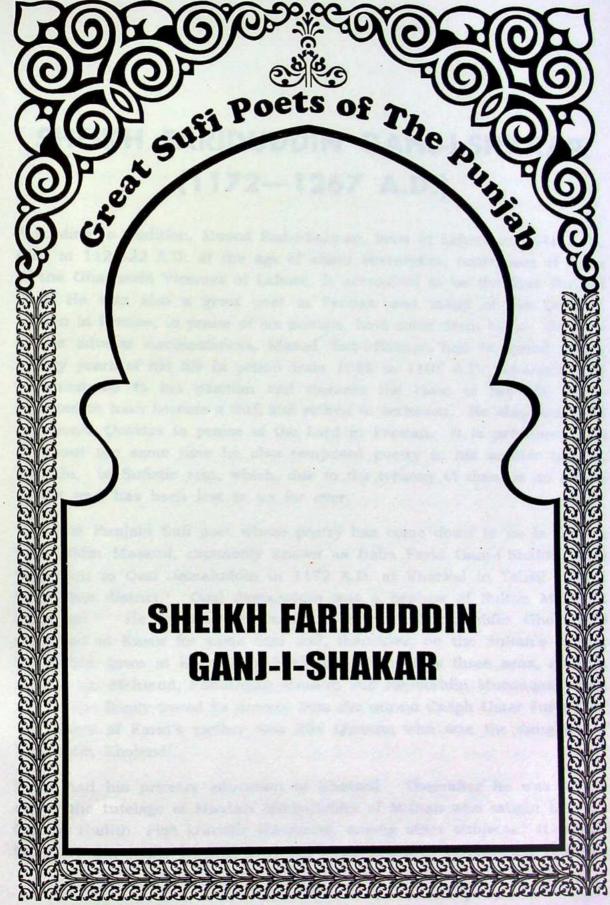
- 1. Encyclopaedia of Religion and Ethics, Vol. XII, p. 10.
- 2. Nicholson, R. A., in J.R.A.S., Vol. XXXVIII, 1906.
- 3. Ibid, p. 305
- 4. Encyclopaedia of Religion and Ethics, Vol. XII, p. 10.
- 5. Arberry, A. J., Sufism, p. 11.
- 6. Ibid, p. 12.
- 7. Ibid; p. 13.
- 8. Ibid, p. 14.
- 9. Hadith (Traditions).
- 10. Syedur Rehman, An Introduction to Islamic Philosophy, p. 215.
- 11. Islam edited by Seshagiri Rao, p. 52.
- 12. Ibid, p. 56.
- 13. Syedur Rehman, op. cit., p. 205.
- 14. Ibid., p. 205.
- 15. Ibid., p. 205.

- 16. As quoted by Nicholson in his article, J.R.A.S. Vol. XXXVIII, 1906.
- 17. Munshi Fani, Dabistan, Vol. III p. 281.
- 18. Nicholson in J.R.A.S., Vol. XXXVIII 1906, p. 318.
- 19. Syedur Rehman, op. cit., p. 212.
- 20. These sceptics were mostly of non-Arabic origin, the majority being Persians and Kurds.
- 21. Some Western Scholars are hostile to any Hindu influences and completely ignore traces of Buddhist influences. See Encyclopaedia of Religion and Ethics, Vol. XII and Nicholson's works.
- 22. Quoted by Syedur Rehman, op. cit., p. 211.
- 23. Chopra, R. M., The Contribution of The Indian Sufis to The Communal Harmony in Indo Iranica Vol. 48 (1-4), p. 98.
- 24. Ibid., p. 98.
- 25. Ibid., p. 98.
- 26. L. Rama Krishna, Panjabi Sufi Poets, p. 3.
- 27. It is said that Fana bil tawhid, this Sufi doctrine, Bistami learnt from his teacher, Abu Ali Sindi (or of Sind), to whom, in exchange, he taught the Hanafite canonical law (legal knowledge). The influence of Vedanta can be traced to this common belief. Nicholson also mentions in The Mystics of Islam, p. 246.
- 28. Syedur Rehman, op. cit., p. 224.
- 29. Ibid., p. 225.
- 30. Ibid., p. 225.
- 31. Ibid., p. 225.
- 32. Arberry, A. J. Sufism, p. 54. Out of the ascetic and theosophical tendencies of Sufism, the 'ascetic' traditions were far less suspect in the eyes of the orthodox than the 'theosophical'.
- 33. Al-Sarraj, Kitab-al-Luma, p. 382, quoted by Arberry.
- 34. Arberry, A. J., Sufism, p. 55.
- 35. Al-Qushairi, Risala (Epistle to the Sufis) pp. 3, 136.
- 36. The Quran, 7:166 7.
- 37. Al-Qushairi, Risala, p. 126.
- 38. Arberry, A. J., Sufism, p. 58.
- 39. Syedur Rehman, op. cit. p. 226.
- 40. Arberry, A. J., op. cit. p. 61.
- 41. Ibid, p. 67.
- 42. Ibid, p. 67.
- 43. L. Rama Krishna, Panjabi Sufi Poets, p. 4.
- 44. Bistami himself was exiled many times from his native place and Mansur al-Hallaj was crucified in 922 A.D.
- 45. Islam, p. 57.
- 46. Ibid., pp. 57, 58.
- 47. Ibid., p. 58.

- 48. Arberry, A. J., op. cit., p. 81.
- 49. Ibid., p. 81.
- 50. Ibid., p. 83.
- 51. Nicholson in Legacy of Islam, p. 224.
- 52. Ibid., p. 224.
- 53. Syedur Rehman, op. cit., p-233.
- 54. Ibid., p. 235.
- 55. Ibid., p. 235.
- 56. Ibid., p. 235.
- 57. Ibid., p. 235.
- 58. Ibid., p. 235.
- 59. Arberry. A. J., op. cit., p. 99.
- 60. Syedur Rehman, op. cit., p. 235.
- 61. Mathnawi edited and translated by R. A. Nicholson, BK VI pp. 323, 324.
- 62. Ibn-i-Battuta, Travels Vol. II p. 87.
- 63. Golistan, Vol. II, p. 16, translated by A. J. Arberry, Kings And Beggars pp. 81-83 quoted by G. E. Von Grunebaun in Islam, p. 39.
- 64. Hiralall Chopra in Indo-Iranica, Vol. 29 (1-4) p. 28.
- 65. Ibid., p. 29.
- 66. Arberry, A. J., op. cit., p. 111.
- 67. Ibid., p. 117.
- 68. Hira Lall Chopra, op. cit., p. 30.
- 69. It is reminiscent of the teachings of Shrimad Bhagvad Gita.
- 70. Hira Lall Chopra, op. cit., p. 33.
- 71. Ibid., p. 38. This message is enshrined in the perennial teachings of Shrimad Bhagvad Gita.
- 72. Zahuruddin Ahmad, in his Mystic Tendencies in Islam, p. 142, writes, 'Out of the later Sufis very few appear to have given any thought to this practical aspect (conversion) of the doctrines of Islamic Sufism.'
- 73. Arberry A.J., op. cit. p. 119.
- 74. Dabistan, Vol. III, p. 281 (of Shea, David, and Troyer).
- 75. "The doctrine of 'Karma' which is alien to Sufism" (Nicholson's The Mystics of Islam, p. 19) became now one of its doctrines. The Early Turkish Empire of Delhi, p. 330.
- 76. Sahibjani, a celebrated Sufi of the Seventeenth Century, performed the puja in the house of idols (Dabistan, Vol. III, p. 302). The Punjabi Sufi, when he attained the stage of understanding, considered his temple and mosque everywhere.
- 77. See the works of Shah Husain, Sultan Bahu and Bulleh Shah.
- 78. Legacy of India, pp. 291, 292.
- 79. L. Rama Krishna, Panjabi Sufi Poets, p. 7.
- 80. Ibid., p. 7.
- 81. Ibid., p. 7.

- 82. Islam, p. 61.
- 83. Md. Noor Nabi, Development of Muslim Thought in India, p. 22.
- 84. Nizami, K. A., The Life and Times of Shaikh Farid, pp. 24, 25.
- 85. John A. Subhan, Sufism: Its Saints and Shrines, p. 222.
- 86. Arberry A.J., Sufism, p. 85.
- 87. Ibid., p. 86.
- 88. Islam, p. 61.
- 89. Islamic Culture: The Life and Mission of Shaikh Ahmed Sirhandi by Abdul Haq Ansari, p. 100.
- 90. The teachings of Ahmed Sarhindi are mainly embodied in a series of letters which were collected in his lifetime and are now published in three large volumes.
- 91. It would seem that the Qayyum is to be considered higher in rank and dignity than the Perfect Man. He is the dignitary on whom the whole order of existence depends, and under whose control are all Names, Attributes and things actual and potential. All things, animate and inanimate, are under his shadow.
- 92. Spencer Tringham, The Sufi Orders in Islam, pp. 265, 266.
- 93. Annemarie Schimmel, Mystical Dimensions of Islam, p. 86.
- 94. Qalandar Nama, written by Khawaja Abdulla Ansari based on conversations with a Qalandar.
- 95. Rizvi, S.A.A., A History to Sufism in India, Vol. I, p. 302.
- 96. John A. Subhan, Sufism Its Saints and Shrines, p. 302.
- 97. Rizvi, S.A.A., op. cit.., Vol I. p. 318.
- 98. Ibid. p. 318.
- 99. Islam, p. 66.
- 100. Ibid., p. 67.
- 101. Almost all the gaddi-nashins are rich people, and some of them are millionaires.
- 102. A nautch party. The dancers are generally tawaifs.
- 103. L. Rama Krishna, Panjabi Sufi Poets, p. 146.
- 104. Arberry, A.J., op. cit. p. 104.
- 105. Ibid., p. 102.
- 106. Ibid., p. 102. This was interpreted along the lines of Ibn al-Arabi's theosophy.
- 107. Theory propounded by Ibn al-Arabi.
- 108. The doctrine developed by Abu Yazid (Bayazid) Bistami in the 9th Century A.D.
- 109. Arberry, AJ., op. cit. p. 75.
- 110. In the monumental work Kitab-al-Luma.
- 111. Nicholson, Mystics of Islam, pp. 28, 29.
- 112. See the doctrine propounded and advanced by Jalal ud-Din Rumi.
- 113. The effect of Qadariyas' love for music and dancing is discernible.
- 114. Here the Punjabi Sufis were greatly influenced by Persian Sufis. Ishq-i-Haqiqi is seen through the veil of Ishq-i-Majazi.
- 115. This union, in Sufi parlance, is also known as Wasl or Wasal.

- 116. L. Rama Krishna, op. cit. p. 18.
- 117. Ibid., p. 19.
- 118. It is taken from Chandar Badan.
- 119. It is taken from Qissa Larai Singhan.
- 120. L. Rama Krishna, op. cit., p. 154.
- 121. Tara Chand, The Influence of Islam on Indian Culture, p. 136.
- 122. Gibb, H. A. R., Mohammadanism.
- 123. Chopra R. M., in The Contribution of The Indian Sufis to The Communal Harmony in Indo-Iranica Vol. 48 (1-4), p. 109.
- 124. Ibid., p. 109.
- 125. Ibid., p. 109.
- 126. Ibid., p. 109.
- 127. Ibid., p. 110.
- 128. Ibid., p. 110.
- 129. Ibid., p. 110.
- 130. Ibid., p. 110.



SHEIKH FARIDUDDIN

SHEIKH FARIDUDDIN GANJ-I-SHAKAR (1172—1267 A.D.)

According to tradition, Masud Sad-i-Salman, born at Lahore in 1048 A.D., died in 1121-22 A.D. at the age of about seventyfive, court poet of some of the Ghaznavid Viceroys of Lahore, is accredited to be the first Punjabi poet. He was also a great poet in Persian and many of his Qasidas, written in Persian, in praise of his patrons, have come down to us. Because of the adverse circumstances, Masud Sad-i-Salman had to spend nearly twenty years of his life in prison from 1088 to 1107 A.D., whereafter he was restored to his position and towards the close of his life, he is reported to have become a Sufi and retired to seclusion. He also composed devotional Qasidas in praise of the Lord in Persian. It is presumed that at about the same time he also composed poetry in his mother tongue, Punjabi, in Sufistic vein, which, due to the tyranny of time, is no longer extant and has been lost to us for ever.

The first Punjabi Sufi poet whose poetry has come down to us is Sheikh Fariduddin Masaud, commonly known as Baba Farid Ganj-i-Shakar, who was born to Qazi Jamaluddin in 1172 A.D. at Khotwal in Tehsil Dahari in Multan district. Qazi Jamaluddin was a nephew of Sultan Mahmud Ghaznavi. He followed the arms of Sultan Shahabuddin Ghori and remained at Kasur for some time and, thereafter, on the Sultan's orders, he settled down at Khotwal in Multan district where three sons, namely, Aizazuddin Mehmud, Fariduddin Masaud and Najibuddin Mutwaqqal, were born. The family traced its descent from the second Caliph Umar Farooque. The name of Farid's mother was Bibi Qarsum who was the daughter of Wajiuddin Khojendi.

Farid had his primary education at Khotwal. Thereafter he was placed under the tutelage of Maulavi Minhajuddin of Multan who taught him the Quran, Hadith, Fiqh (Juristic literature), among other subjects. It is said that one day while he was studying Fiqh, Khawaja Qutabuddin Bakhtiar

Kaki came to meet his teacher and found Farid absorbed in his studies. While the Khawaja was busy in talking to the Maulavi, Farid was so impressed by the Khawaja that he requested him to make him his disciple. The Khawaja told him clearly and emphatically that, first, he must acquire elementary knowledge and only then he should come to him in Delhi for advanced studies in religion and Sufism and, while parting, remarked that "uninitiated and without proper knowledge, a Sufi is no better that a jester."

After his studies at Multan, Farid is believed to have gone to other centres of Islamic studies such as Qandhar, Baghdad, Damascus and other places in Iran, Iraq and Syria. During the course of his long journeys, he is reported to have met great Sufis such as Sheikh Shahabuddin Suhrawardy, Khawaja Fariduddin Attar, Sheikh Sa'adi and others. His travels broadened his outlook and made it universal. On his return to Delhi, he fell on the feet of Khawaja Qutubuddin Bakhtiar Kaki who himself was an associate and disciple of Khawaja Moinuddin Chishti Sanjari of Ajmer.

When Khawaja Moinuddin Chishti visited Delhi he remarked: "Baba Bakhtiar: you have caught a noble falcon which will not build his nest except on the holy tree of Heaven. Farid is a lamp that will illuminate the Silsila of the derveshes." Khawaja Moinuddin then asked his disciple to bestow spiritual gifts and blessings on Farid, but Sheikh Qutabuddin apologized that in the presence of his master he could not have the courage to bestow anything on him. Thereupon both the saints blessed Farid. It was indeed a unique honour for a unique disciple in the history of Chishtiya Silsila. No saint before him, or even after, was thus blessed by the master and the master of his master.

It was in Khawaja Qutabuddin Bakhtiar Kaki's honour that, after his death, Qutab Minar in Delhi was constructed by the orders of Sultan Iltutmish. In Delhi, Farid learnt about Sufi practices and concentrated on Sufistic attainments under the guidance of his preceptor. On one occasion, under orders from his *Murshid*, he had to go to Hansi, in Hissar district, for the propagation of his ideology and he spent some time there. On the death of his preceptor, Khawaja Qutabuddin Bakhtiar Kaki, Farid inherited his patched mantle and became *Gaddi-nashin* and started holding religious discourses on Islam and Sufism which were heard with such rapt

attention by the people of Delhi that large crowds always waited upon him to seek his blessings. He was kept very busy which did not leave any time for him for further concentration and spiritual pursuits. He once again came to Hansi in search of a quiet place but here also his fame had spread so fast that he did not find time for spiritual pursuits and Sufistic attainments. He finally decided to come to Ajodhan, a hamlet on the bank of river Sutlej, near an ancient township of Dipalpur in Montgomery district, now known as Sahewal district in Pakistan, which, in those days, was an isolated and lonely mound with peaceful surroundings and settled there.8

According to tradition, it is said that while proceeding to Ajodhan from Hansi, Farid had a short sojourn at Mokal Har, ruled by the Rajput Chief Mokalsi, a descendent of Jaisel of Jaiselmer fame, where a mud fort was being built for defence against the onslaughts of Mongols. Farid also extended his helping hand in carrying mud in baskets for the construction of the fort like other labourers employed for the job. Then a miracle was wrought. The basket of mud which he lifted began to float in the air without any visible support. This extra-ordinary sight astounded everyone including the Rajput Chief Mokalsi who fell at his feet and acknowledged the presence of such a holy man worthy of reverence and named the fort after him as Faridkot (fort of Farid). The place where the miracle was wrought is known as "Chilla Baba Farid" and there an annual urs in the form of Aagman Purb (fair) is held in the month of September and is visited by throngs of pilgrims irrespective of caste and creed.

Farid spent rest of his life at Ajodhan where he died in 1267 A.D. at the age of ninetyfive and a mausoleum was constructed by Nizamuddin Auliya under orders of Sultan Ghiyasuddin Balban and every year urs sharif is held on 5th or 6th of Muharram where hundreds and thousands of people come to pay their respects to the memory of the Saint. It was during the visit of Akbar the Great to the holy shrine that Ajodhan was renamed Pak Pattan (Holy Wharf) which name has remained till date.

Inspite of Farid having connections with the Sultans and high-ups (he was connected with Sultan Mahmud Ghaznavi and he himself was the son-in-law of Sultan Ghiyasuddin Balban) and with the spiritual personages of his time (he was a disciple of Khawaja Qutabuddin Bakhtiar Kaki and his

disciple was Nizamuddin Auliya of Delhi), he was a simple and kind Sufi who preferred solitude and isolation so that he could pursue his Sufistic practices and spiritual attainments in comparative peaceful environments. Because of his popularity it is said that Qazi of Ajodhan, Shahabuddin, was jealous of him and tried to create problems for the saint but the saint, in his magnanimity, never even bothered to care about such trivia. 10

Farid is generally known as Ganj-i-Shakar. This title has origin in the miracles supposed to have been performed by the saint. There are many versions. One version is that when very young, his mother told him that the reward for prayer was sugar. In order to encourage him to say regular namaz, she would hide some sugar under his prayer-carpet, which the boy, Farid, got after the prayer. On one occasion, it seems, his mother went out and did not place any sugar under the carpet and Farid offered his prayer alone. As usual, after the prayer he lifted the carpet and found a great supply of sugar - which was construed as a miraculous gift of the Almighty to young Farid. His mother, on her return, when told was greatly surprised and she named him Ganj-i-Shakar—Treasure of Sugar. Offerings of sugar are made by the faithful at the Holy Shrine of Baba Farid at Pak Pattan.

There are many karamats (miracles) attributed to Farid. Once a merchant was carrying bags full of sugar on the backs of camels and Farid happened to pass by. Out of curiosity, he enquired of the merchant what was in the bags? The merchant, out of caparice, replied that he was carrying salt. Farid said, "Let it be salt then." When the merchant reached his destination and opened the consignment, bags were found to contain salt. The merchant, repentent of his capricious remarks, came running to the saint and explained his predicament and sought forgiveness and said that the bags, in fact, had contained sugar. The saint told him, "If you say so, then let it be sugar." When the merchant went back, he was happy to find that the bags were, in fact, full of sugar.¹²

Another karamat (miracle) is that once a young man from Delhi was on his way to Ajodhan to become a disciple of the saint. During his journey, at a serai, he met a beautiful young lass who was also a co-passenger. After a few stages of journey together, at a lonely place, the young man, taking advantage of the situation, attempted to rape the woman but at that very

moment an angel-like man appeared on the scene and gave a good thrashing to the man and strongly reprimanded him for his misdemeanor especially when he was on a sacred mission of seeking discipleship of such a holy person as Sheikh Farid. The man at once came to his senses and thanked God that he was spared the pains of committing this heinous sin. When the young man came before the saint, the saint, first of all, confronted him with this happening to the great astonishment of the man who sought forgiveness and fell on the feet of the saint. 13

"All the Sheikhs of India". remarks Muhammad Ghausi, "are unanimous in declaring that no saint has excelled Ganj-i-Shakar in his devotions and penitences. In fact his life is one long story of prayers, vigils and fasts. These penitences not only purified his inner life but opened his soul to the indwelling power of God. Baba Farid, as we have seen, was drawn to a life of prayers and fasts by his mother. He was very fond of sugar and everytime that he offered his obligatory prayers, his mother gave him some sugar. Later, when Baba Farid's interest in prayers developed and he subjected himself to severe spiritual exercises, his mother proved to be a very hard task-master." 14

SUFISM OF BABA FARID

Baba Farid, as he had come to be known, belonged to Chishtiya Silsila (Order) of Sufism. It was initiated by Abul Haq Shami (of Syria) who came to Chisht, a township situated on the river Hari, some one hundred kilometres east of Herat, in Afghanistan, where he preached. This silsila was brought to India by Sheikh Moinuddin Chishti Sanjari (1142-1236 A.D.) who came in the reign of Prithviraj Chauhan and settled at Ajmer to preach. Sheikh Qutabuddin Bakhtiar Kaki (1186-1236 A.D.) was a close associate and disciple of Sheikh Moinuddin Chishti. Baba Farid was a disciple of Sheikh Qutabuddin Bakhtiar Kaki. According to Sheikh Moinuddin Chishti, "A mystic is like the sun who shines on the whole world equally".

Unity of Godhead and Muhammad's religion being the only true way to attain salvation was the creed of the *Chishtiya Silsila* in India. ¹⁵ Sufism, in the initial stages, though was confined to the parameters of strict Islamic code yet the peaceful, tolerant and friendly elements of Sufis so

appealed to the people, in general, and lower grades of Hindus, who were neglected by the higher classes, in particular, that almost all the willing conversions were no doubt the result of Sufi preachings. Farid made Sufism a mass movement in the Punjab and was responsible for the conversion of hundreds and thousands of Rajputs to Islam. His efforts in this connection, were supplemented by two factors, namely:

Firstly, the political domination of the Muslims left the Hindus completely helpless especially economically. Economic compulsions prompted them to embrace Islam which at once raised their status.

Secondly, the social disintegrity of the Hindus helped him with converts. If a man of high cast of Hindus ate or drank at Farid's or any Muslim's house, he was excommunicated, and, in the absence of any prescribed form of 'repentance' by the Brahmins, was compelled to become a Sufi, hence a Muslim.

Thus the Chishtis of Ajodhan were the Pirs or saints of the Punjab more than anything else.

Sheikh Farid was not a mystic in the common sense of the term, who would reveal mysteries and teach esoteric truths. He considered the haqiqat (essence) of Sufism that —

"Real life is that which a darvesh passes in remembering God".

He is reported to have often said to the people -

"May God give you love".

It is significant to note the Sufism of Baba Farid was that there are many paths leading to the Lord, but the shortest is to console the afflicted and to give comfort to the hearts of men. According to him one has to observe three things: ikhlas, or sincerity and purity of motive; ihsan, or a living awareness of God's presence, and nasihat, or a profound concern and active struggle for the good and well-being of man.

Baba Farid was of firm conviction that man comes to the world for unity with the Lord and without Him nothing exists which he has emphatically stressed in his Persian composition, as follows —

من نیم واله یا را من نیم! جان جا نم سرِسرم من نیم نور پاک اتموم درمشت ظاک محور چشمان دا اگر روشن نیم دوست اندر سرِمن ظاهرشده من نیم مسعود بالله من نیم!

मन नीम वा अल्लाह यारा मन नीम !

जान जानम सिर सरम मन नीम !!

नूरे पाक एहमदम दर मुशते ख़ाक
कोर चशमाँ रा अगर रौशंन नीम !
दोस्त अन्दर सिर मन ज़ाहिर शुधा

मन नीम मसऊद बा अल्लाह मन नीम !!

Mann mim, wa allah yara, mann nim !

Jan janam sir saram mann nim.

Noor-i-pak ahmadam dar musht-i-khak,

Kor chashman ra agar roshan nim.

Dost andar sir mann zahir shudah,

Mann nim, masaud ba allah, mann nim.

(It is not me, Oh God! It is not me; in my head it is the soul of the Beloved, it is not me. In my fistful of dust (i-e my body) it is the light of the Holy Prophet; although it cannot be seen by those who have no perception. In my head, the Divine Beloved is manifest; it is not me, Masaud, by God! it is not me.)

Baba Farid preferred love of solitude, a withdrawal from active life in society, a renunciation of material needs, a continuous remembrance of God with utmost humility and with an element of ecstasy.

Baba Farid was known for his austere devotions. One such austerity was the Chillah Ma'kus, praying for God in a state of inverted suspension in a well for forty nights being lowered down every night and taken out in the morning by a friend who attended on him.

Baba Farid preached what he practised. Some people think that those who are poor suffer some curse of God, while those who live in luxury and eat rich food are blessed by God. Baba Farid believed that riches are acquired by most people by unfair means and what they generally eat is unlawful food based on the exploitation of the poor. He was of the firm conviction that such people ultimately suffer for all their sinful acts.

Another element which is conspicuous in Baba Farid's discipline is his great renunciation, his love for poverty and starvation. It is indeed remarkable that he kept up to his self-imposed high standards throughout his life.

Baba Farid was deeply concerned with the good of mankind and whenever he had some money he would always give it to the needy. No one ever went from his door empty handed. This is how he brought himself to the level of the masses.

Baba Farid used to say, "There can be no pleasure in devotions so long as there remains a single needy person at the door." Because of the great renunciation and selfless devotion to the happiness of men, the impact made by Baba on the people of the Punjab was tremendous which gradually spread out to the whole of Northern India and is borne out by the chronicler Barani that the Baba had taken "the inhabitants of the region under his wings".

Baba Farid combined within him three qualities, namely, first, a sincere pursuit of the highest ideals of religion in his own sphere; second, a profound love of God (ishq in Sufism); and third, sympathy and sacrifice for all.

Baba Farid, among others, initiated Sheikh Nizamuddin Auliya (1238-1325 A.D.) and his own nephew, Ali Ahmad Sabir of Kalliar Sharif into Sufism. Nizamuddin became a disciple of Baba Farid who narrates that one day while he was waiting at the door of Baba Farid's room he heard the Baba reciting couplets in Persian, the meaning of which was —

"My Lord: I want to live by Thine love, I wish to be the dust under Thy feet. There is nothing that I want from this world or the next, and I have no desire except that I should live for Thee and die for Thee".

After knocking at the door when Nizamuddin entered the room of Baba Farid, he found the Baba in a state of rapture and ecstasy and, unmindful of Nizamuddin's presence, passionately and repeatedly reciting in Persian to the effect —

"I love none in either worlds except Thee,

I want only to live for Thee and die for Thee."

So intense was his love for the Supreme Being.

Baba Farid was fond of sama (mystical dance) and hearing of spiritual songs, which, according to him, kindled the fire of love for the Divine Beloved. He did not approve of long spells of ecstasy or hals and admonished his highly emotional disciples to desist from it as many of the lesser mortals are said to have died from the emotions thus aroused.

He would often speak in very moving terms to people for bringing happiness to everyone, even to one's enemies. He would always strive to do his best to render to each his due. It was his practice to meet his visitors after the noon prayers and he tried to help them in all possible ways. He would call them one by one, listen to their woes and try to resolve their matters. He would pray for them, give them tawiz, write letters of recommendation and, when he had some money given to him unasked, he would immediately spend on the needy people who flocked to his khanqah. He is reported to have said that "When people eat before me, I feel their food passing down my gullet, as though I am actually eating."

Nizamuddin, according to tradition, became his son-in-law on whom the Baba showered many blessings, among others, the following:

"I have given you both the worlds. Go and take the kingdom of Hindustan." Again he said, "You will be a tree under whose shadow the people will find rest." How true the prophecy turned out to be! "God has given you knowledge, intelligence and love; and he who has these qualities is best suited to carry on the mission of the darveshes", Baba Farid addressed to Sheikh Nizamuddin Auliya when he appointed him as his spiritual successor.

Both Baba Farid and Sheikh Nizamuddin Auliya, for their spiritual attainments, became legends in their lifetime.

It was Baba Farid's firm conviction that for the sake of name, fame and wealth, one should not take any risks. He would tell his murids (adherents) never ever to forget death. If you have committed a sin, do not feel proud of it. He would often mention to his shagirds (disciples) that improve your inner-self (batin) more than you improve your external-self (zahir). He would tell simple homely truths to people in Ajodhan who came to him for advices, such as, you must feel obliged to everyone but must not let others feel obliged to you; try to find ways of doing good to others; acquire knowledge through humility; show generosity to the righteous man; be careful of your enemies; if you want greatness associate with the downtrodden; if you have wealth do not forsake courage; be watchful of your own defects and defficiencies; if you want contentment, don't be jealous of others; do such work for the good of others which should remain alive even after your death.

When Nizamuddin Auliya, who became his disciple, appeared before the Baba for the first time, Baba advised him that if you want to please your opponents then you must ensure that each one must get his due. He also explained that one must exercise control over himself and generate a feeling of forgiving others.

According to Baba Farid the root cause of all the problems in the world is usurping someone else's rights. This act encourages enmity. He also explained that in every human being there are two elements, namely, passion (nafs) and heart (dil). Passion gives birth to enmity and encourages it whereas heart enables to forgive. If someone confronts you with passions, you should meet him with your heart. By doing this your opponent will be compelled to use his heart and, in this way, when heart meets heart, goodness prevails. He preached that, forsaking passions, one should always strive to use his heart which will generate a feeling of goodness and welfare for all mankind and, in this manner, evil can be eradicated from the world. These are some of the advices, lessons and words of wisdom spoken by the Baba.

HIS WRITINGS

There are four books, three in Persian prose and one of poetry (Shaloks) in Punjabi, credited to have been written by Baba Farid. 17

These are :

- 1. Rahat-al-Qalub : His discourses and advices compiled and written by Hazrat Nizamuddin Auliya.
- 2. Siraj-al-Auliya : His discourses and advices compiled and written by his son Shah Badar Diwan.
- 3. Fuwaid-al-Salkeen: Discourses of Khawaja Qutabuddin Bakhtiar Kaki compiled and written by Baba Farid.
- Couplets in Punjabi compiled by the eleventh 4. Shalok Farid Gaddi-nashin of Baba Farid, Sheikh Behram Ibrahim Farid Sani. Shalok means Shah-lok, world or word of the kings. As all the Sufi saints were considered Shahs-givers of gifts, the verses composed by them came to be known as Shaloks. These shaloks were handed over to Guru Nanak, the First Pontiff of the Sikhs, by Sheikh Behram Ibrahim Farid Sani. About one hundred and thirty Shaloks and four Shabads are enshrined in Sri Guru Granth Sahib, the holy scripture of the Sikhs. These Shaloks are the first authentic poetic compositions in Punjabi which seem to have broken the monopolised charm of the classical languages. It is just possible that Baba Farid's contribution to the Punjabi language may have gone in vain, had Guru Nanak not given him due importance by collecting more than one hundred and thirty couplets (Shaloks) and four hymns (Shabads) from the Gaddi-nashin of Baba Farid of Pak Pattan which are now enshrined in Sri Guru Granth Sahib. Guru Nanak himself composed

poetry in Punjabi and his hymns numbering nearly one thousand are in Sri Guru Granth Sahib.

HIS LANGUAGE AND STYLE OF POETRY

Baba Farid had highest scholastic achievements to his credit in Arabic and Persian. Since he wanted to reach out to the masses in the Punjab, in order to preach his Sufistic ideology, he used simple and natural Punjabi language which was easily understandable. His language therefore comprises of various Punjabi dialects with prominence of Multani dialect and discernible influence of Lehndi. Though his poetry is natural, forceful, forth-right, and impressive, it lacks intensity of feeling which characterises the poetry of Sufi poets of later years such as Madholal Husain, also known as Shah Husain, and Bulleh Shah. His poetry is immensely expressive and easily comprehensible; it reflects the restlessness of his soul for the Divine Union. He is the first Sufi who replaced Persian, the language of the learned, by his mother-tongue, Punjabi, which won him great love of the people and set a new trend for the Sufis who followed him.

The highest merit that lies in Farid's poetic composition is the fact that he is among the first Muslim saints who composed verses in Punjabi and whose poetry has come down to us. He can, therefore, be considered as the pioneer of Punjabi Sufi poetry. His verses are in praise of the Lord, moral upliftment, Sufistic way of life and generate love of God and communal harmony. 19

HIS POETRY

Sufi is of firm conviction that a patched garment and mean appearance humbles the heart which helps him in achieving salvation. Farid says—

با ه پنولا و جع کری کمبلاگری پہیر وی جنی ویسی سٹا ہوطے سوئی ویس کروی

पाड़ पटोला धज करी कमबलाड़ी पहरोई जिन्नी वेसी शौऊ मिले सोई वेस करोई Par patola dhajj kari kambalari pahiroi,

Jinni wesi shau mile soi wes karoi.

(Tear your clothes into tatters and wear instead a woollen blanket (*la bis'al-suf* - clad in wool, garb of all the Sufis); wear the dress by which union with God may be obtained.)

Sufi holds that ego is a hindrance in a man's search for God; if ego is conquered, man can enjoy the bounty of the Lord. Farid says —

فریدامیں نوں مارے مینج کرنگی کرکے کھٹ مجرے خزانے رب دے جو بھا دے سول ط

फरीदा ! मैं नू मारके मुजँ कर निक्की कर के कुट भरे खुज़ाने रब्ब दे जो भावे सो लुट्ट

Farida I main nun mar ke munj kar nikki kar ke kutt,
Bhare khazane rabb de jo bhave so lutt.²⁰

(Farid says, kill your ego and turn it into small shreds of fibre by beating it; out of the over-laden treasure of the Lord, you can grab as much as you can.)

Farid believes that it is the paramount duty of everyone to bow his head in obeisance to God. If anyone desists from performing this duty, he does not deserve to live. He says—

हु फ्रीदा वुजू साज़ सुबह नमाज़ गुदाज़ जो सिर साईँ ना नीवे सो सिर कप उतार । Utth farida wuzu saz subah namaz gudaz, Jo sir sain na niven so sir kapp uttar.21

(Get up Farid, do ablutions (wuzu) and offer morning prayers (namaz); the head which does not bow before the Lord deserves to be decapitated.)

Akhaans are very common in the Punjabi language and express ideas most vividly which are often employed appropriately, among others, by the Sufi poets to drive home a point, as for example, in the following couplet:

دیچه فرمراً جو تھیا سٹکر ہوئی وسس سائیں باحجوں آبنے ویدن کھئے کِس

देख फ़रीदा जो थिया शक्कर होई विस साईं बाज़ों आपने वैदन कहिये किस ।

Dekh farida jo thia shakkar hoyee wis, Sain bajhon aapne weiden kahiye kis.²²

(Look, Farid, what has happened? Sugar is turned into poison (in old age); without the Lord, to whom shall we tell our woes?)

A life of simplicity and sincerity is advocated by the Sufis in order to reach the final goal of union with the Lord. In the following couplet, Farid exhorts all to live a life of simplicity, otherwise, he warns, you are doomed to suffer—

فریدا روقی میری کا تقدی لاون میری مجکه جنهاں کھادیاں چو بڑمایں سوفی سہن کے وکھ

फरीदा ! रोटी मेरी काठ दी लावन मेरी भुख जिन्नाह खादियाँ चोपड़ियाँ सोई सहन गे दुख ।

Farida ! roti meri kath di lavan meri bhukkh, Jinhan khadian choparian soi sahan ge dukkh.

(Farid says, my bread is of wood and satisfies my hunger; those who eat buttered bread will undergo suffering.)

Again he says —

رمی می کھا کے تھنٹوا یا نی بی فریدا و کم مربرا فی چوٹری نترسانوس جی ا

रुखी सुक्की खा के ठडाँ पानी पी फ़रीदा ! वेख पराई चोपड़ी ना तरसावेँ जी ।

Rukkhi sukki kha ke thanda pani pee,
Farida I wekh parai chopari na tersawen jee.²³

(Eat dry bread and drink cold water; Farid, by looking at other's buttered bread, don't let your heart desire it.)

Dust is considered among the lowliest elements which, according to Farid, should not be denigrated but held in high esteem and, if interpreted allegorically, all things high or low, which are the gifts bestowed by the Lord, should be respected. He has explained this well in the following lines —

فررا فاکٹ بندیئے خاکوں جیڑنہ کوئے جیوندیاں بیراں کے موباں ایر ہوئے

फ़रीदा खाक ना निन्दिये खाकों जेड ना कोए जयौँदेआँ पैराँ तक्ले मोयाँ ऊप्पर होए ।

Farida ! khak na nindiye khakon jed na koe, Jeundian pairan talle moyan uppar hoe.²⁴

(Farid, revile not dust, there is nothing like it; while you live it remains under your feet, when dead it covers you.)

Anger weakens the body and spirit and must be renounced at any cost for higher spiritual attainments. Farid says,

फरीदा, बेरे दा भला कर गुस्सा मन ना हन्डाईए देही रोग ना लग ई पल्ले सब कुछ पाईए।

Farida, bure da bhala kar gussa man na handaiye, Dehi rog na lagg ee palle subh kujh paiye.

(Farid, do good to the bad, and renounce anger from yourself; by keeping your body free from disease, you can gain everything.) Farid spent some time at Hansi, in Hissar district, before settling down at Ajodhan (now Pak Pattan) in Montgomery district. While at Hansi, he composed verses in the local dialect and used similes and metaphors from the local cotton industry to make them easily comprehensible in order to reach out to the masses, as for example in the following poem—

وُهن رے وُهنے اپنی وُهن این وَهن این و گین تیری روئی میں چاربنولے این کو مین اروئی وُمین کے میں ایس ایس ایس کی انت بجے ثن ثن ایس ایس ایس کی انت بجے ثن ثن تیرا بیا تو مہا گئی ہے کرتے تو بھی کوئی گئی تیرا بیا تو مہا گئی ہے ہر کو ف آیدا ایس کی کان کو کر لے میں ایکھ کان کو کر لے میں ایکھ کان کو کر لے میں

धुन रे धुनिये अपनी धुन तेरी रुई मैं चार बनौले रुई को चुन के सूत बनाके अच्छी तो तब ही धुन्की जाए तेरा पिया तो महा गृणी है पराई धुनी का पाप ना पुन सब से पहले ईन को चुन पाग प्यारे पी की बुन सिगरी तातँ बजे तुन तुन करले तू भी काई गुण

जो तू चाहे हर को फ़रीदा आखँ कान को करले सुन्न ।

Dhunn re dhyniye apni dhunn Teri ruee mein char banaule Ruee ko chunn ke soot banake Achhi to tab hi dhunki jae Tera pia to maha-guni hai

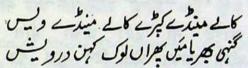
parai dhunni ka paap na punn sab se pehle in ko chunn paag piare pee ki bunn Sigri tant bajje tunn tunn kar le tu bhi koi gunn

Jo tu chahe har ko farida Aankh kaan ko kar le sunn.²⁶

(Cotton carder (your soul), card (improve) yourself and don't commit the sin of carding others; in your cotton (self) there are four seeds: of Kam (sex), Karodh

(anger), Lobh (greed) and Moh (attachment), first of all pick them and get rid of them; after you have cleansed your cotton (self), spin it into yarn and weave that yarn into the fabric of love of your Beloved. Good weaving is done only when the yarn is properly twisted; your Beloved is All Virtuous, you should also earn some virtues; if you desire the Lord, O Farid! eyes and ears (for concentration) must be made numb.)

The Sufis all over the world, particularly in the Punjab, associate black garments and black dresses with simplicity and humility, two of the stages through which the pilgrim (Sufi) passes through in his spiritual progress to reach the Lord. Farid says —



फ़रीदा काले मैंडे कपड़े काले मैंडे वेस गुनाही भरिया में फिराँ लोक कहन दरवेश

Farida kale mende kapde kale mende wes, Gunahi bharya main phiraan lok kahan darwesh.²⁷

(Farid says black crumpled are my clothes and black crumpled are my dresses; full of sins, I roam around in the world and people call me a saint).

The old dictum "You should be kind even to the unkind" propagated by almost all the religions, such as Hinduism, Christianity, Buddhism and others, has been well expounded by Farid in the following shalok—

فرتداہے تیں مارن مکیاں تنہاں نہ مارس گھم آبنے گھر جائیے بئیسر تنھاں دے جم

फ़रीदा, जे तैं मारन मुक्कियाँ तिन्हाँ ना मारीं घुम आपने घर जाईए पैर तिन्हाँ दे चुम ।

Farida je tein maran mukkian tinhan na marin ghum Apne ghar jaiye pair tinhan de chum.²⁸ (Farid! if men beat with their fists, beat them not in return; kiss their feet and go back home.)

This shalok is quite reminiscent of the Vaishnava legend, according to which Bhrigu kicked Vishnu while he was asleep. Vishnu woke up and massaged Bhrigu's foot saying that his hard body must have hurt his (Bhrigu's) foot. In order to reach out to the people at large, the prevalent legends and myths of diverse religions were freely used by the Sufis in their verses to make their ideas receptive and easily understandable.

Youth is considered a very precious period of one's life. Even this precious gift is nowhere near the love for the Lord, as Farid says —

जोबन जान्दे ना डराँ जेसो प्रीत ना जाई फ़रीदा, कीती जोबन प्रीत बिन सुक गए कुमलाई ।

Joban jaande na daran jeyso preet na jayee; Farida kiti joban preet bin suk gaye kumlayee.

(I am not afraid of my youth being dissolved in pining for my Master in love, provided my love is maintained, because, I know, without Love's fulfilment, so many youths have been destroyed.)

In other words, what is paramount for Farid is the Love of the Lord and not his own self or the period of his youth.

In the following shalok, Farid has given due importance to Amritvela, that is, pre-dawn, which is considered the best time for remembering the Lord and observing His majesty—

فرمداً بھیل رات نرجاگیوں جیوا ندلومولو جے میں رت وساریاتے رب ندوسار لو

फ़रीदा ! पिछल रात ना जागयों जीवान्दयो मोयो जे तैं रब्ब विसारेया ते रब्ब ना विसारेयो । Farida ! pichhal raat na jagion jeevandio moyeo Je tain rabb visaria te rabb na visaryeo.

(O Farid! If you do not wake up in the later part of the night (before dawn) for your Lord, you will always be in anguish, even if you forgot the Lord, He cannot forget you.)

God lives in the heart of every human being. Farid exhorts every one to realise Him in your heart instead of roaming around -

फ़रीदा जगंल जगंल क्या भवें वन कन्डा मोरे वासी रब्ब हियालिये जगंल क्या ढून्डे ।

Farida! jangal jangal kia bhawen van kanda more Vasi rab hialiye jangal kia ddhoondhe.

(O Farid! Why are you wandering in the jungles distrubing the plants and thorns? God lives in your heart, what are you looking for in the jungle?)

Farid explains the futility of building grand mansions, palaces and other memorials in the following couplet —

फ़रीदा ! कोठे मडंप माड़ियाँ उसारदे भी गए कूड़ा सौदा कर गए गोरी आए पए ।

Farida ! kothe mandap marian usarde bhi gaye; Koora sauda kar gaye gori aye paye.

(O Farid! Those who built vast palatial mansions finally left the world; they also indulged in false bargains and found their place in the graves.)

In the following shabad, Farid has beautifully explained that when there

is time for men to prepare themselves to face the future, they do not do so; thereafter they repent to no avail.

برا با نده رنساكيو بندهن كى بيلا بعر سرو درجب الجهيد تب ترن دوبيلا बेड़ा बंध ना साकयो बँधन की बेला भर सरोवर जब उछले तब तरन दो हेला

Bera bandh na saakeo bandhan ki bela Bhar sarovar jab uchhalle tab taran do hela.

(When there was time for you to tackle your boat, you did not do it; now in the lake swollen with tempest, how will your boat float across the lake to the other bank?)

In this shabad, the metaphor of lake is given for the life after death and the time before the ensuing rains is the life which one spends in this world. Baba Farid exhorts that take full advantage of this life to improve and prepare yourself to meet the end. Such moral lessons given by Baba Farid have greatly appealed to the general public.

In the following couplet, Farid has explicitly described the frailty of human nature to temptation:

فریدا اکنی مصط ، صوف کے ، دل کاتی ، گروات باہر دستے چانناں دلے اند صیاری رات

फ़रीदा ! कन्नी मुस्सला, सूफ़ गले, दिल काती, गुड़ वात बाहर दिस्से चान नाँ दिले अन्धीयारी रात ।

Farida : Kanni mussalla, suf galle, dil kati, gur waat Bahar disse chan nan dile andhiari raat.

(Farid: those who have prayer carpet on their shoulders, wool round their neck, ill-will in the heart and sweet mouth, are like those who have illumination outside but their hearts have the pitch darkness of the night.)

In his simple, easily comprehensible compositions, Baba Farid preaches that we should not be buried in the dust of mundane things and sensual pleasures of this world and die without achieving anything in this mortal existence. His philosophy fundamentally hinges on love of God, internal mental peace, harmony, moral upliftment and a simple life bordering on poverty. Like all other Sufis before him, he believes that poverty (faqr) brings oneself close to the Ultimate Truth. He exhorts people to follow the path of righteousness and morality and not to indulge in false pleasures which only multiply unhappiness. He asserts that true happiness is to be found only in self-realisation and not in the material things of this evanescent world.

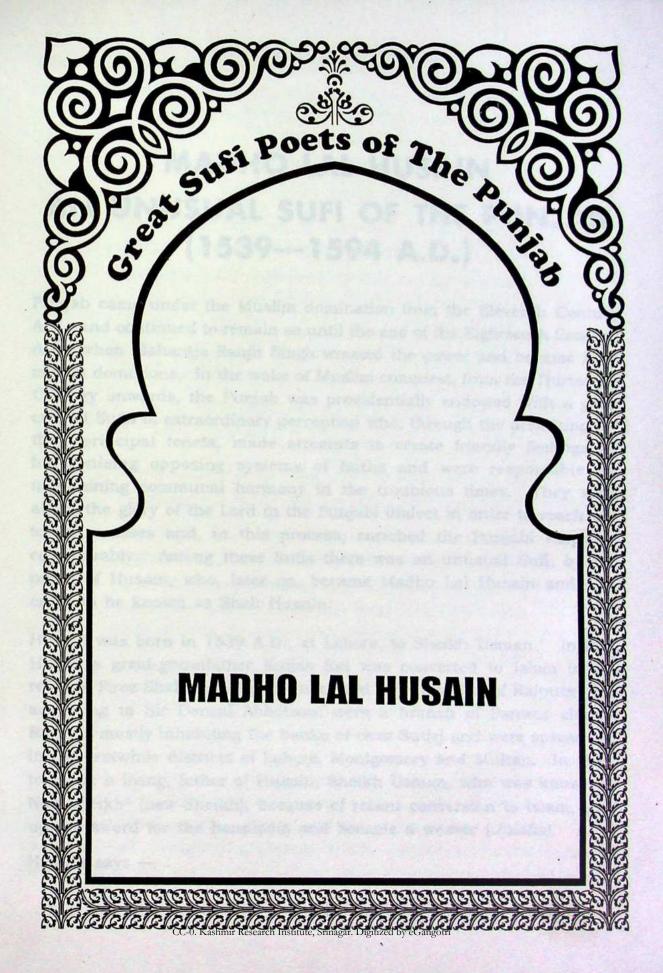
According to Baba Farid "forgiveness" generates compassion and compassion encourages the concepts of peace, tranquillity, humility and co-operation in men and checks the tendency of men for supremacy over other fellowmen. He urges men to forgive even the wrong-doers. He believes in the preventive or deterrent theory of punishment. This he does with a view to reforming the sinners. In their quest for eternal peace and happiness, men must develop these gunas (attributes), and only then can they attain communion with God and live in that eternal tranquil state of Supreme Sublime Bliss.

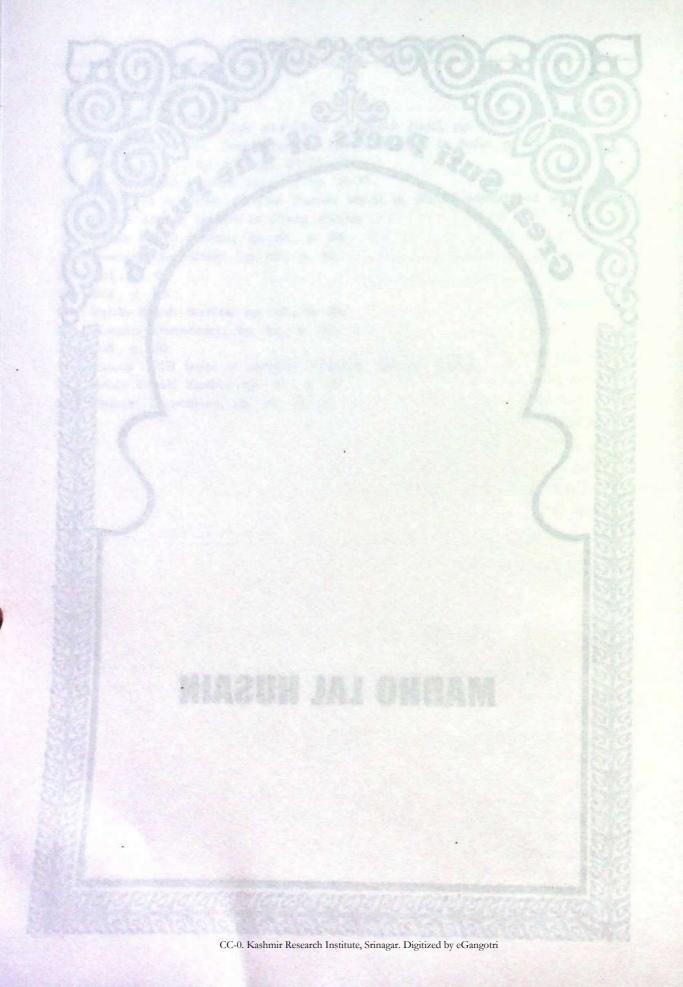
Baba Farid has given us a vision of truth, impressive and profound, the realisation of our goal - the Divinity of God.

NOTES AND REFFERENCES

- 1. Maula Baksh Kushta, Punjabi Shairan da Tazkira (Punjabi in Urdu script).
- 2. Ibid., p. 33. Qazi Jamaluddin was the son of Sultan Mahmud Ghaznavi's sister.
- 3. Ibid., p. 33.
- 4. Shamim Chowdhury, Punjabi Adab-o-Tarikh (in Urdu), p. 47.
- 5. Maula Baksh Kushta, op. cit., pp. 33-34.
- 6. Ibid., p. 34.
- 7. Ibid., p. 34.
- 8. Ibid., p. 34.
- 9. Ibid., p. 36.
- 10. Ibid., p. 36.
- 11. Ibid., p. 34.

- 12. Ibid., p. 35.
- 13. Ibid., p. 35.
- 14. Nizami, K. A., The Life and Times of Shaikh Farid, pp. 24-25.
- 15. Mohd. Noor Nabi, Development of Muslim Thought in India, p. 22.
- 16. Nizami, K. A., op. cit., pp. 24-25.
- 17. Maula Baksh Kushta, op. cit., pp 36-37.
- 18. Lehndi is a dialect of West Punjab which is Manjhi admixtured with Multani dialect and is spoken in Jhang district.
- 19. Maula Baksh Kushta, op. cit., p. 38.
- 20. Shamim Chowdhury, op. cit., p. 49.
- 21. Ibid., p. 49.
- 22. Ibid., p. 50.
- 23. Maula Baksh Kushta, op. cit., p. 38.
- 24. Shamim Chowdhury, op. cit., p. 49.
- 25. Ibid., p. 50.
- 26. Annual 1958 issue of monthly YADGAR, Lahore. (Urdu).
- 27. Maula Baksh Kushta, op. cit., p. 38.
- 28. Shamim Chowdhury, op. cit., p. 49.





MADHO LAL HUSAIN AN UNUSUAL SUFI OF THE PUNJAB (1539—1594 A.D.)

Punjab came under the Muslim domination from the Eleventh Century A.D., and continued to remain so until the end of the Eighteenth Century A.D., when Maharaja Ranjit Singh wrested the power and became King of vast dominions. In the wake of Muslim conquest, from the Thirteenth Century onwards, the Punjab was providentially endowed with a good crop of Sufis of extraordinary perception who, through the preachings of their principal tenets, made attempts to create friendly feelings by harmonising opposing systems of faiths and were responsible for maintaining communal harmony in the troublous times. They sang about the glory of the Lord in the Punjabi dialect in order to reach out to the masses and, in this process, enriched the Punjabi language considerably. Among these Sufis there was an unusual Sufi, by the name of Husain, who, later on, became Madho Lal Husain and also came to be known as Shah Husain.

Husain was born in 1539 A.D., at Lahore, to Sheikh Usman. In fact, Husain's great-grandfather Kuljas Rai was converted to Islam in the reign of Firoz Shah Tughlaq. He belonged to Dhudi clan of Rajputs who, according to Sir Denzal Abbotson, were a branch of Panwar clan of Rajputs mostly inhabiting the banks of river Sutlej and were spread out in the erstwhile districts of Lahore, Montgomery and Multan. In order to make a living, father of Husain, Sheikh Usman, who was known as Nau-Sheikh² (new-Sheikh), because of recent conversion to Islam, gave up his sword for the handloom and became a weaver (Julaha).

Husain says -

ناوُل حُسِیاً تے زات مُلا ہا گالیاں دیندیاں مانیاں والیاں

नाओ हुसैना ते ज़ात जुलाहा गालियाँ देन्दियाँ तानियाँ वालियाँ

Naun husaina te zat julaha Gaalian dendian tanian walian

(Name is Husain and by profession I am a weaver; my critics haul invectives upon me).

Husain never learnt this trade, but as his father was engaged in this industry, it prompted Fard Faqir (a later Sufi and a Punjabi poet of renown) to say in Kasab-Nama Bafindgan³ as follows:

पर इस कसबे दे विच बहुत आलम फ़ाज़ल होए पर शाह हुसैन कबीर जो आए दरगाह जा खुलवाए।

Par is kasabe de wich bahute alam fazal hoe
Par shah husain kabir jo aye dargah ja khaloae.

(Though in this profession (of weaving) many learned ones had been, Shah Husain and Kabir who came (in this profession) went and had the door (to God) opened.)

In those days, in the large mosque, near the Taksali Gate at Lahore, Maulavi Abu Bakr used to teach the young boys. Sheikh Usman put Husain at a tender age under the charge of Maulavi Abu Bakr. At the age of ten, Husain had memorised the Holy Quran and became a hafiz. Then Sheikh Bahlol a Sufi of renown of Chiniot in Jhang district, who had learnt the doctrine of fana (gnosis) from a Sufi of Koh-Punj-Shir, came to Lahore and made Husain his disciple. After a few years, Sheikh Bahlol returned to Chiniot. Before returning to Chiniot, Sheikh Bahlol put Husain to continue his study of Sufi practices at the shrine of Ali

Makhdum Hujwiri, commonly known as Data Ganj Baksh, in Lahore. For twelve long years Husain served at the shrine and followed strict Quranic discipline.⁵ It is said that during this period, he spent many a night in a standing posture in contemplation in the river Ravi repeating Quranic ayats. He would spend his days and nights either reciting Quranic verses in the nearby mosque or by the banks of the river Ravi. At the age of twentysix, he left the shrine of Data Ganj Baksh and came under the tutelage of Sa'dullah, a learned scholar and a Sufi of his time, with whom he read many a book on Sufism.6 Some time after this, on one occasion, Sa'dullah, after the usual recitation of the Holy Quran with his students, said, "This world is nothing but a play-ground." Husain was so struck by this statement that he came out of the house of his tutor dancing as he thought he had found the secret of God. Happy at his success, in a trance-like condition, Husain is said to have thrown in the nearby well the Quran which he had in his hand but his costudents were simply enraged at this act of heresy. Husain thereupon ordered the book to come out. It came out and, to the surprise of his co-students, it was as dry as before. Hereafter Husain, discarding all rules and regulations, began to dance, sing, and drink.7 He became a mystic at the age of thirtysix.

Husain identified the spiritual state of a faqir (wandering mendicant) with absolute poverty and moral and spiritual perfection which he attained and lived upto the dictum of Jami of Iran who said: "The Sufi is he whom God has chosen (istafa) for Himself, out of love, and the faqir is he who purifies himself in his poverty in the hope of drawing near to God." It was the general belief of the faqirs that to possess anything means to be possessed by it. The true faqir needs no possession except God. For Husain the transience of life was an overwhelming sentiment. He was so deeply absorbed in the spiritual ecstasy of God unmindful of everything else that people thought him to have gone mad. In the process, he offended the orthodox Ulema who openly criticised him and his practices.

The excesses of Husain became scandalous and reached the ear of his mentor, Shah Bahlol, at Chiniot. The Sheikh was very upset and came

to Lahore to see the things for himself. His talks, discussions and discourses with his disciple convinced him of Husain's saintliness and he went back satisfied to his native place.8

Husain was very fond of dancing and singing and started wearing red dress and came to be known as Lal Husain or Husain the Red. He shaved clean his moustache and beard. The orthodox Muslims were outraged and for his neglect of the religious duties wanted him to be punished but Husain came out of this ordeal by pointing out to them their own neglect of religious duties.9 Lal Husain was fortunate that he was born, brought up and lived during the benign reigns of Akbar the Great and his son and successor Jahangir whose liberal out-look and fondness for Sufis was proverbial. According to the writings of Prince Dara Shikoh, it would appear that Akbar knew Husain well. Salim (later Emperor Jahangir), who spent major part of his adolescence and youth at Lahore, got so attached to Husain that he appointed an officer, Bahar Khan, to record his daily doings and report the same to the prince for his information. The ladies of Harem and many courtiers of the Mughal court at Lahore believed in the supernatural powers of the saint and accordingly venerated him. The records of Bahar Khan, together with the sayings of the saint, were subsequently compiled and named Baharia which are full of incidents relating to the supernatural and miraculous powers of the saint.10

Since Husain was very fond of dancing and singing he would freely mix in the company of dancers and musicians and roam around with them. One day while he was roaming across the river Ravi towards Shahdara, he saw a very handsome youth, a Brahmin boy by the name of Madho, astride his horse coming from the opposite direction. At first sight he became absolutely enamoured of the boy. Husain started preaching his Sufistic idealogy in public at Shahdara with a view to attract the boy. In due course of time, the boy started frequenting these religious seances and showed keen interest in the teachings of Husain. The saint soon became attached to the handsome youth. This attachment developed so much and so rapidly that, if any day Madho failed to come, Husain would walk down to the boy's house. This kind of attachment was not

liked by the parents of the boy who tried their utmost to dissuade their son from meeting Husain but to no avail. Meantime Madho also developed love for the saint and as the Punjabi saying goes,

> کېنداعشق دی زات صفات نا بس نا بس عاشقال دا ندمېب دىن را تى

कहन्दा इश्क दी ज़ात सफ़ात नाहीँ नाहीँ आशकाँ दा मज़हब दीन रानी

Kahinda ishq di zat safat nahin Nahin aashqaan da mazhab din rani.

((He) says for love exists no race and qualities; nor have lovers religion and creed, O Queen.)

Both were entangled in lovers web.

Desirous of separating the Sufi from their boy, the parents of the boy thought of taking their child to the Ganges at Hardwar on a certain festival day. 13 According to legend, when Madho informed the saint of his impending departure, the saint was much distressed and beseeched the boy not to go and also promised him that, on the appointed day, Madho will have bath in the Ganges in the company of his parents. Madho stubbornly refused to accompany his parents on pilgrimage, who proceeded without the boy to Hardwar. On the appointed day, the saint asked the boy to put his foot on the feet of the saint and shut his eyes. When the boy did so, he found himself on the banks of the river Ganges at Hardwar along with his parents. He took bath in their company. When the saint asked the boy to open his eyes, Madho discovered he was back at Shahdara.14 On their return, the parents confirmed their son's statement that he bathed with them on the appointed day. This miracle so impressed Madho that he started living with the saint like his permanent companion.

According to another legend, Husain's attachment to Madho was disagreeable to the parents who strongly disapproved of it. But Husain, unmindful of all this, would still go to the boy's house where he was prevented from visiting him. Very often he would be told by the parents that Madho was not there and the saint would return disappointed. This

became a regular feature. However, one day when he had been refused permission to see the boy, Husain returned and again walked down to the boy's house where he accosted people wailing and weeping. On enquiry, the saint was told that Madho had died. The saint laughed aloud and walking to the listless body of Madho shouted, "Get up Madho, why do you sleep at this hour? Get up and see I am waiting for you". Upon this Madho jumped up and followed Husain out of his parents house never to return again. 15

Both the above versions are legendry and, perhaps, of later origin. What must have happened was that Madho, convinced of Husain's saintliness, was attached to him in the same manner as the saint was to Madho. Such behaviour must have offended the conservative Hindus of the time who excommunicated and turned him out of their fold. This left no other choice to Madho but to live with his master as friend and disciple and, in due course of time, he got converted to Islam. Madho and Lal Husain formed a unique corporate personality so much so that Madho's name came to be prefixed to that of the saint and jointly they became MADHO LAL HUSAIN who, to this day, are known by this name. The love of Husain for Madho was unique and he did all that lay within his power to please the boy. Husain indulged in celebrating Holi, the Hindu festival of colours in the traditional manner and also celebrated Basant festival, harbinger of the spring season, in order to please the boy. These festivals are celebrated by the adherents of the saint at Lahore to this day.

مَلَ عُلَ خربوزه نال بُرَ

टक्के टक्के खरबूज़ा नाल पुत्र

Takke takke kharbuza nal puttar

(Take away sweetmelon for two pice each and a son). It is said that all those who bought melons from the august hands of the saint were, in due course, blessed with sons. 16

Sheikh Abdul Hakim Sialkoti has written that once a love-lorn man visited the saint and said that he had fallen in love with a beautiful woman but she did not care for him. The saint advised the man that if he repeated the name of the village of the woman for a few days, his wish would be fulfilled. It is said that the devotee did as told and in a few days, to the astonishment of the lover, his beloved literally fell on his feet.¹⁷

Husain died in 1594 A.D., at the age of fiftyfive. The first thirtysix years of his life he spent in strict discipline, practices and code of his Sufi order (Silsila) of the Qadariya who were famous for their philosophic studies, musical sessions, sama and deryesh dances; and the remainder nineteen years as an "intoxicated" Sufi. Husain, like the Persian Sufis, revealed himself to be an intoxicated Sufi, intoxicated with the love of the Beloved. He indulged in wine and other intoxicants, and propably due to this, he died at fiftyfive, comparatively early age for a saint. He died at Shahdara where he was buried. A few years later, as was predicted by the saint, the grave was swept away by the flooding of the river Ravi. Madho exhumed the corpse and carried it to Baghbanpura where it was buried with pompous formalities. The mausoleum is now situated near the famous Shalimar Gardens at Lahore.

Madho inherited the mantle of the saint and remained Sajjada-nashin for the next thirtyfive years after the death of Husain. On the death of Madho his remains were also laid alongside the grave of his dear Husain. 18

Latif, in History of Lahore (p. 146), describes the tomb as follows -

"The tomb is situated north of the village of Baghbanpura. There are signs of two tombs on a high platform, one of Madho and the other of Lal Husain, the actual tombs being in an underground chamber. This platform is surrounded by a wall with a gateway to the South. Bmtween the platform

and the surrounding wall is a space left for the devotees to go round, — the platform being lined on all sides with lattice-work of red stone. North of the enclosure is a tower in which is reverentially kept the impression of the prophet's feet (*Qadam-i-Rasul*) and to the west is a mosque. The mosque was constructed by Moran a Muhammadan wife of Ranjit Singh."

Maharaja Ranjit Singh, on the occasion of Basant festival, dressed in yellow silk robes accompanied by his body-guards consisting of tall beautiful Kashmiri women, all dressed in yellow silks, the colour associated with *Basant* festival, used to visit the mausoleum and partake in the festivities in the traditional manner. 19

HUSAIN'S SUFISM

A Sufi, who was guided by the will of God, passed through the various stages (maqamat) and the states (ahwal) of the spiritual pilgrimage, encountered many proofs of special relationship in which he stood to God. The ideal of the Sufi was to reach the highest goal. This goal could be the realisation of highest Truth, Goodness and Beauty; it could be conquering the mind and desires and acquiring some spiritual powers through concentration; but for most of the Sufis the goal was to find God in all His creation and thus attain union with Him. This union or annihilation in God was to be fully achieved after death, but in very rare cases it could be achieved while living. A Sufi hoped to win a glimpse of immortality in this mortal life by passing away from self (in fana) into the consciousness of survival in God (baqa). This was the ideal of Punjabi Sufis.

Husain's Sufism was of a peculiar type not common to other Sufis. In his Sufistic ideas and beliefs he was definitely more Punjabi than anything else, but in his daily life he seems to have followed the practices of Persian Sufis of yore and here he greatly differed from the other Punjabi Sufis.

The first and foremost trait which he followed of Persian Sufis was his addiction to wine. In his daily life of a Sufi, he would drink wine and dance in the wine-house. When drunk, he would dance, sing his own poetic compositions and, in that ecstatic mood, he would preach to the crowds who gathered round him.²¹ This was a deviation from the accepted norm of the Punjabi Sufis. The Punjabi Sufi particularly lived a simple life and avoided wine, but some of the Sufis of Persia were often pleasure loving people and indulged in drinking. They would have the taste of the material wine and remain in the ecstatic state which for them had a symbolic meaning in their poetry. This was known as Sufism of the 'intoxicated' type strongly opposed by the orthodox of the Ulema.

The second obvious Persian trait of Husain was his love of a youth. He was enamoured of Madho. This was repugnant to the Punjabi concept of divine love. According to Punjabi concept, a mystic does not require a semblance to attain Divine Beloved; he relies either on divine grace or on his own efforts of spiritual discipline to achieve his objective of union with the Lord.²² The idea of loving a youth was originally Greek who held that 'youth love' was the only form of love worthy of a noble soul. This was borrowed by the Persians from the Greeks and, later on, many Muslims of Islamic countries adopted it. Some Sufis held that 'youth love' was practised for the following, among other, reasons —

- a) A young man is physically more attractive and beautiful than a woman and he inspires the Sufi better in the description of the Beloved Lord.
- b) Because of man's natural instinct to have a companion in life, he takes a pleasing youth on whom he showers his love and kindness and in whom he confides. Alternatively, if he chose a woman companion, he would indulge in lust; therefore the Sufi abhorred the idea of having a woman as companion.
- c) As God has no feminine attributes and to describe Him and constantly think of Him, a perfect youth as a constant companion is considered most desireable.

Many critics, who oppose Sufism of the type of Husain, are of the opinion that this love of a Sufi for a youth was nothing but only to satisfy his

animal instinct. But, from his poetry and whatever account has come down to us, we do not find any immoral flaw in Lal Husain's love for Madho. It had more moral than religious significance because it was free from selfish desire; therefore more elevating in the attainment of Sufistic ideal of reaching the Beloved Lord.

Husain has left no other poetic work except a number of Kafis of a highly mystic type in which peculiarity of his character is simply reflected. He believes in fana yet does not seem to accept the doctrine of Ana'l Haqq, which is contradictory. He seems to realise the presence of his Beloved everywhere but he could not see Him and thus have union with Him in his mortal life. It is possible that his excessive love for Madho precluded him from reaching those heights which Bulleh Shah, the greatest Punjabi Sufi, achieved in his life-time. Husain, as is clear from his Kafis, lived a life craving till the end in the hope of meeting his Beloved and having union with Him.

Madho Lal Husain was held in great respect by all the people. Even Hindus, who had turned Madho out of their fold, could not master their credulous beliefs in the super-natural miracle-performing powers of the saint and held him in high regard as much as the Muslims. He appears to have had friendships among the holy men of his time. He met Guru Arjan Devji, the Fifth Pontiff of the Sikhs, whenever he came to Lahore. He was an intimate friend of Chhajju Bhagat, a devout Hindu, to whom is attributed the popular Punjabi akhaan:

जो सुख छञ्जू दे चौबार ना बलख़ ना बुख़ारे

Jo sukh Chhajju de chaubare, na bulkh na bukhare

which, literally, means that the pleasure which you find at Chhajju's place, you don't find either at Bulkh or at Bukhara; and, if interpreted allegorically, it would mean that: the pleasure which you find at your home, you do not find anywhere else.

It was Chhajju Bhagat who, according to tradition, called Lal Husain as SHAH HUSAIN (bestower of gifts) for the first time after Husain, reportedly, brought dead Madho to life. From then onwards, the saint was known

as Shah Husain by his followers and he also used this nomenclature in his Kafis.

KAFIS OF HUSAIN

Over one hundred fifty kafis²³ of Madho Lal Husain have survived. These can be divided into two parts, namely, Kafis composed soon after the revelation came to him at the place of Sa'dullah, and after he was declared Shah Husain by Chhajju Bhagat.

The language used in Husain's Kafis is simple Punjabi with profusion of Persian words; it is down to earth and excels in expression of thought. In its effectiveness, it is better than the language of Baba Farid because it is smoother in flow, the similes are more relevant and words are more effective and expressive. If compared to the poetry of Bulleh Shah, the greatest Sufi poet of the Punjab, Husain's poetry in content and substance certainly falls much short of it because it is not as saturated with Punjabi thought and is not as expressive and effective as Bulleh Shah's. One thing we gather from his verse is that he was an earnest seeker after God and was persuaded of the truth of Sufi doctrines by the condition of the world around him. The chief merit in Husain's poetry lies in the fact that it is highly pathetic, touches the heart and creates a mystic feeling in the reader and the listener.

Dr. Mohan Singh Diwana is credited to have first published Kafis of Husain in Urdu. A few of the couplets from some of these Kafis are given here -

چمور مکتریکر حلیمی کو کمیں دانا ہیں کہے حین فقر نماناں ہردم سائیں سائیں

छोड़ तक्कबर पकड़ हलीमी को कहीं दा नाहीं कहे हुसैन फ़कीर नुमाना हर दम साईं साईं

Chhor takkabur pakar halimi ko kahin da nahin, Kahe husain faqir numana har dam sain sain.

(Forsake pride and submit to humility, otherwise you will be nowhere. Says Husain, innocent faqir, every moment and breath Sain Sain (God).

Husain had firm conviction that everything must be left to the Will of God. And he says

Sajan de hath dor asadi mein sajan di guddi Is wele nun pachhautan sein jud ja paisein wich khuddi.

(In the hands of my friend (God) is my string and I am His kite. One regrets only when one falls into a gorge, which means that leave everything to the Will of God, otherwise, when the end comes, one feels sorry.)

Husain did not believe in the theory of transmigration of Soul. He says-

اُساں مُعرَّد وُنیا آوناں! سوئی کم وچاد کے کرئیے ہی جاں تے اُنت ہیں بَجِمتاوناں کمیے شاہ حسین سنائے کے اُساں خاک دے وچ سَماوناں

असाँ भुड़ ना दुनिया आवनाँ सोई कम विचार के करिये जी जाँ ता अतँ नहीँ पछतावनाँ वहे शाह हुसैन सुनायके असाँ ख़ाक दे विच समावनाँ

Asan bhur na duniya awanan Sei kam wichar ke kariye ji jan ant nahin pachhtawana, Kahe shah husain sunaiyeke asan khak de wich samawana.

(We have not to come back in this world again. Whatever work we do, we should do with careful aforethought so that we don't have to regret at the end. Says Shah Husain loudly that (eventually) we have to submerge in dust.)

Husain believed in the theory of Karma which, strictly speaking, is alien to Sufism. He believed in this theory on a rational Punjabi basis, as -

ومنیا توں مرحا وناں دت نہ آ ونا ں جرمج کیتا مرا تحلاتے کیتا ابنا یا ونا ں

दुनियाँ तो मर जावना वत ना आवनाँ जो कुज कीता बुरा भला ते कीता अपना पावना

Duniyan to mar jawana vatt na awanan, Jo kujh kita bura bhala te kita apna pawanan.

(From the world one parts as dead not to return again; whatever actions are wrought, right or wrong, according to them he shall obtain.)

He was so convinced of the theory of good karmas that many of his Kafis are composed to express that belief. He says:

تارس سائیں رّبادے میں اوگن ماری
سب سیاں گن و نتیاں۔ تا رس سائیں رّبادے میں او گن ماری
میں سب سیاں گن و نتیاں۔ تا رس سائیں رّبادے میں او گن اوری
میں سیاری سے کنوا رمی
میں سائیں تے ہر بت ڈر دے بیاری رمی میں کون وجاری
کیج حتین سہیلیونی عملاں با جھ نواری

तारीं साइँ रब्बा वे मैं औगुण हारी
सब सईयाँ गुणवनतियाँ तारी साईँ रब्बा वे मैं औगण हारी
भेजी सी जिस बात नू प्यारी सी सोई मैं बात बिसारी
रल मिल सईयाँ दाज रगाँया प्यारी री मैं रही कुवारी
मैं साईँ ते परबत डर दे प्यारी री मैं कौन विचारी
कहे हुसैन सहेलियो अमलाँ बाझ ख़वारी ।

Tarin sain rabba we mein augan hari,
Sabh saiyan gunwantian, tarin sain rabba we mein augan hari.
Bheji si jis bat nun piari si soi mein baat bisari,
Ral mil saiyan daj rangaya piari ri mein rahi kuari,
Mein sain te parbat dar de, piari ri mein kaun wichari,
Kahe husain sahelio ni amlaan bajh khuari!

(Save, O master God, I am full of faults; all friends possess qualities (good Karmas), save me, I am full of faults. The purpose for which (I) was sent, O dear, that alone I ignored; gathering together my friends, we had the brides' trousseux dyed (for marriage—union with the Beloved); but I am left unmarried (for not possessing the dowry of good karmas). The mountains are afraid of my master, what am I? Husain says, O friends, without good qualities there is but disaster.)

According to L. Rama Krinhna, in Les Sikhs and Panjabi Sufi Poets, Husain believed in Sansara which he seems to have borrowed from Sikhism, religion founded by Guru Nanak Dev in the Fifteenth Century. 4 Guru Nanak Dev had endeavoured to bring Sansara to the state of a science and professed that the wheel of Sansara contained eightyfour thousand species of life, each of which in turn possessed hundreds and thousands of others. It must be mentioned that this again was a fall-out of Hindu beliefs and theory of Karma according to which a man can be born again as man, or go higher or lower in the scale as his actions permit. It is further held that a soul can come back into the same life if his Karmas (actions) allow that. Husain, no doubt, appears to have had a rudimentary knowledge of this but he failed to have a clear grasp of it and did not fully subscribe to it. His idea is vague and confused as he says:

وت نہیں آونال مجولئے مائیں
اے واری ویلا اے واری دا
ایس چوپڑ دے چوراسی خانے
طیک و چھاٹرا بل چوٹاں کھانرے
کی جانا ں کی پوسسی دا !

वत नहीं आवना भोलिये माए एह वारी वेला एह वारी दा इस चौपड़ दे चौरांसी ख़ाने

जग विछोड़ा मिल चोटाँ खान्दे की जानाँ की पौसी दा

Vatt nahin awana bholiey ma ai
Eh wari wela eh wari da !
Is chaupad de chaurasi khane
Jug wichhode mil chotan khande
Ki janan ki pausi da !!

(Soul) has not to come again (as human being), O innocent mother. This present life is only for this turn. This chess-board (Sansara) comprises eightyfour squares (species); once separated after passing through (eightyfour species) Union is obtained (with God or moksh is obtained); what do I know that which (soul) obtains (after death in present life)?

Without full comprehension of the theory, it seems Husain used the simile as was, perhaps, commonly believed and understood at that time.

Husain explained the reason of his ecstatic dancing which was against the injunctions of the Holy Quran. He says —

شک کیا ہے شکی ہوئی تا رئیں اوگن نجی ال عید شاہونال میں تجمر باواں سداسہاکٹ میں باں جھوٹے دامنہ کالا ہو یا عاشق دی گل مجی ہے شک گیا ہے شکی ہوئی ال میں اوگن بخی بال

शक गया बेशकी होई ताँ मैं ओगण नची हाँ जे शाहू नाल मैं झुम्मर पावाँ सदा सुहागन सची हाँ झूटे दा मुहँ काला होया आशक दी गल सची है शक गया बेशकी होई ताँ मैं औगण नची हाँ!

Shak gaya beshakki hoi tan mein augan nachchi han, Je shahu nal mein jhumar pawan sada suhagan²⁵ sachchi han! Jhuthe da munh kala hoya ashaq di gall sachchi hai Shak gaya beshakki hoi tan mein augan nachchi han!²⁶ (The doubt has vanished and doubtlessness is established, therefore I, devoid of qualities, dance. If I play (thus) with the Beloved I am ever a happy woman. The liar's face (he who accused) has been blackened and the lover's statement has been proved true; because the doubt has vanished and doubtlessness is established, therefore I, devoid of qualities, dance.)

Husain realized the presence of God in all creation and relies on the Almighty and says —

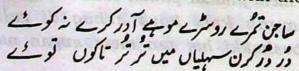
رًبا میسے رحال وا محرم توں اندر توں باہر توں روم روم وجے توں توہی تاناں توہی باناں سجد کھیمیرا توں کئے حسین فقیرسائیں دائیں ناہی سجہ توں

रब्बा मेरे हाल दा मोहरम तूँ अन्दर तूँ बाहर तूँ रोम रोम विच तूँ ! तू ही तानाँ तू ही बानाँ सभ कुज मेरा तूँ कहे हुसैन फ़कीर साईँ दा मैं नाहीँ सभ तूँ !!

Rabba mere hal da mohram tun
Andar tun bahar tun rom rom wich tun!
Tuhi tana tu hi bana sab kujh mera tun
Kahe husain faqir sain da mein nahin sabh tun!!

(God is the knower of my condition. Inside Thou outside Thou; Thou art in everything; Thou art warp and Thou art weft, in everything of mine art Thou. Says Husain, God's faqir, I am nothing Thou art everything.)

All through his life Husain craved for a union with the Lord and says —



साजन तुमरे रोसड़े मोहे आदर करे ना कोए दुर दुर करन सहेलियाँ मैं तुर तुर ताकूँ तोए !

Sajan tumre rosade mohe adar kare na koe Dur dur karan sahelian mein tur tur takun toe.

(Since you (God) are annoyed with me no one respects me; my friends avoid me and I continuously look upto you.)

Here is a Kafi in which Husain describes emphatically the uselessness of false pride and outward cosmetic decoration and ornamentation of the human body—

اوکمیہ آگڑ آگڑ حلیاں کھائے خوراکاں تے بہن پوشاکاں کیتم داکمرالمپاں سادھے تن مجھ ملک نساڈاکیوں جو ہرائی ملیاں کہے تین فیقر سائیں دا انت خاک وقع رکساں

ओह क्या आकड़ आकड़ चलना । खाए खोराकाँ ते पहन पोशाकाँ क्या जम दा बकरा पलनाँ साडे तिन हथ मिल्क तुसाडा क्यौं जूह पराई मलनाँ कहे हूसैन फ़कीर साईं दा अन्त खाक विच रलनाँ

Oh kiah aakar aakar chalna!
Khae khorakan te pehan poshakan kiah jum da bakra palnan
Sade tin hath milk tusada kiun juh parai malnan
Kahe husain faqir sain da ant khak wich ralnan.

(Why must one walk with false pride? Eating food and wearing clothes rearing like the sacrificial goat; in (God's) hands is everything Who controls it; says Husain, God's faqir, in the end (every one) is mixed with dust.)

The Sufi idea that life is ephemeral and uncertain everything else is false in this world only the name of the Lord is eternal; this has been explained well by Husain in the following Kafis —

بیارے لال کیا مجر دا سا دم دا اور آگر دا اور آگر دا کوری دنیا کور بیارا جیوں موتی شبنم دا

प्यारे लाल क्या भरवासा दम दा ! ऊडिया भीर थया, परदेसी अग्गे राह आगम दा कूड़ी दुनियाँ कूड़ पसारा ज्यों मोती शबनम दा ।

Piare lal kia bharwasa dum da !

Uddia bhaur thia pardesi agge rah aagam da

Koori duniya koor pasara jeun moti shabnam da !!

(Oh dear friend there is no certainty of your breath. It (soul) will fly off like black wasp and will become a stranger and no one knows of the future. This world is false and everything is false just like a pearl of dew-drop.)

سمی ندا نرطیعے تیرا و بہندا وقت و یا ندا اہ دنیا دوجار دہارے و کھی دیاں لدھا ندا دولت دنیا مال خزانہ سنگ نہ کوئی بے جاندا مات بہا جائی ست بنتا نال نہ کوئی جاندا کھے حتین فقیر نماناں باقی نام سائیں دارمبندا

समझ नदान्ड़िये तेरा वहन्दा वकत वेहान्दा
ऐ दुनिया दो चार हेहाड़े वेख़देआँ लद जान्दा !
दौलत दुनिया माल खज़ाना सगँ ना कोई लै जान्दा
मात पिता भाई सुत बताँ नाल ना कोई जान्दा
कहे हुसैन फ़कीर नमाना बाकी नाम साईँ दा रहन्दा !!

Samajh nadanariey tera wehnda waqt wehanda,
Eh duniya do char dehare dekh diyan lad janda;
Daulat duniya mal khazana sang na koi lai janda,
Maat pita bhai sut banta nal na koi janda,
Kahe husain faqir numana baqi nam sain da rehnda.

(Understand you unwise one that your time is running out. Your sojourn in this world is ephemeral

and you will pass away. Wealth, world, belongings and treasure no one can take with him; mother, father, brother and other dear ones, no one goes with you; says Husain, humble faqir, only name of the Almighty remains in this world.)

Here is a Kafi in which Husain describes, in a short and forceful manner, the sarcasm of the public about his unique ways —

رًا میرے اوگن جیت نہ وصاری اوگن ہاری کو گئ نہیں اندرول فضل کریں دنیاوالیاں نوں دنیا والماننگا نوں ننگ لوئی نائسی ننگ نہ دنیا والے سانوں سُری جانی کائی کھے تین فقیرسائیں واسا فری طواؤے نال بنی

रब्बा मेरे औगण चित ना घारीं !

औगण हारी को गुण नही अन्दरीँ फ़ज़ल करीँ दुनियाँ वालेयाँ नूँ दुनिया दा माना नँगाँ नू नगँ लोई ना असी नगँ ना दुनियाँ वाले सानूँ हसदी जानी कानी कहे हुसैन फ़कीर साईँ दा साडी डाडे नाल बनी !!

Rabba mere augan chitt na dharin,
Augun hari ko gun nahi andaron fazal karin !
Duniya walian nu duniya da mana nanga nu nang loi
Na asi nang na duniya wale sanu hass di jani kani
Kahe husain faqir sain da sadi dadhe nal bani !!

(O Lord! do not mind my faults; full of faults (am I) without quality; show compassion from within. To the worldly the pride of the world, to the renouncer renunciation is a cover. Neither a renouncer am I nor worldly, people laugh at me; says Husain, God's faqir, I have made friendship with the Terrible One (God).

Below is an excellent example of the deep pathos of the soul-stirring words of Husain where soul is separated from the Lord, and the soul is yearning for the union —

درد و چیوڑے دا حال نی میں کِنُوں آ کھاں سولاں مار دلوا نی کیتی بر ہوں ساخیاں نی میں کِنُوں آکھاں خیک جیکل بھراں ڈھونڈ دی اجے نہ آیا مہوال نی میں کِنُوں آکھاں در کھاں دھوئیں شالوں وارجا بھولات ہاں لال نی میں کِنُوں آکھاں کے حمین فقیر رہا ہاں و کیھ نما شایں دا حال نی میں کِنُوں آکھاں

दरद विछोड़े दा हाल नी मैं किन्नू आखाँ सूलाँ मार दीवानी कीती बिरहौँ प्या खयाल नी मैं किन्नू आखाँ जगंल जगंल फिराँ ढून्डदी अजे ना आया महीवाल नी मैं किन्नू आखाँ दुखाँ धूँऐ शाहाँ वाले जा फोलाँ ताँ लाल नी मैं किन्नू आखाँ कहे हुसैन फ़कीर रब्बाना वेख नुमानियाँ दा हाल नी मै किन्नू आखाँ

Dard vichhore da hal ni mein kehnun akhhan!
Sulaan mar diwani keeti birhon pea khayal ni mein kehnu akhhan!!
Jangal jangal phiran dhund di aje na aya mahiwal ni mein kehnu
akhhan!

Dhukhan dhuen shahan wale ja pholan tan lal ni mein kehnu akhhan !
Kahe husain faqir rabbana, wekh numanian da hal ni mein kehnun
akhhan !!

(The story of the pain of separation, to whom shall I narrate? These pangs have lasted me and have made me mad, and the long separation is embedded in my thoughts, to whom shall I narrate? From Jungle, to Jungle I roam searching, yet my Mahiwal (Beloved) has not come. The smouldering fire of my pain has black flame, whenever I stir (it), I see Lal (Beloved hidden); says Husain, God's faqir, behold the lot of the humble ones to whom shall I narrate?)

After Husain came to be known as Shah Husain, his longing to meet the Universal Lord became more intense. The thoughts and sentiments that his Beloved was separated from him so much over-powered his soul that he constantly sang of his pain and sorrow inflicted by this separation in a very touching manner. These pathos have a very lasting effect on the mind of the reader. Some of the poems are as follows:

سجن بن را آن ہو لیا ن وڈیاں اس جو اے جھڑ پنج ہو یا کن کن گئیاں ٹران معنق جھایا چھیدا نا ہی بر ہوں ناواں گڑای را نجاج گئی میں کے کر چھڑای کے شاہ حسین فقرسائی دا ترے وامن لگیاں کے شاہ حسین فقرسائی دا ترے وامن لگیاں

सञ्जन विन राताँ होईयाँ विश्वयाँ

मास झड़े झड़ पिजँर होया कन कन गड़याँ हिड़याँ

इश्क छपाया छपदा नाहीँ विरहाँ तनावाँ गड़ियाँ

राँझा जोगी में जोगियानी में के कर छिड़ियाँ

कहे शाह हुसैन फ़कीर साईँ दा तेरे दामन लिग्ग्याँ

Sajjan bin ratan hoyan waddiyan !
Mas jharre jharr pinjar hoya kan kan gaiyan haddiyan !!
Ishq chhupaya chhapda nahin birho tanvan gaddian !
Ranjha jogi mein jogiani, mein ke kar chhaddian !!
Kahe shah husain faqir sain da tere daman laggian !!

(Without the Beloved the nights have become longer; my flesh has fallen, my body has become a skeleton and my bones rattle against each other; love never remains hidden, even if you try utmost specially when birha (separation) has pitched its camp. Ranjha (God) is a Jogi and I His Jogin, what have I done to myself? Says Shah Husain, God's faqir, I have attached myself to Thy skirt.)

The poem's sweet melody reflects on the well known Punjabi asceticism and the inner feelings of a devout Sufi. Again Shah Husain craves for the union with the Beloved in the following words—

نی سِیّوا سِی نیناں دے آکھے گئے جنہاں پاک نگاہاں ہواں سے ہیں جاندے تھکے کالے دی نہ چڑھے سفیدی کاگٹ تھیندے کئے شاہ خسین شہادت ہائین جومرن مِیّراں دیاگے नी सइयो असीँ नैनाँ दे आखे लग्गे जिंहाँ पाक निगाहाँ होइयाँ से कही ना जान्दे ठग्गे काले पट ना चड़े सफ़ेदी काग ना थीन्दे बग्गे शाह हुसन शहादत पाईँ जो मरन मित्राँ दे अग्गे।

Ni saiyo asi nainan de akhe lagge; Jinhan pak nigahan hoyyan se kahin na jande thagge, Kale patt na charhe safaidi kag no thinde bagge, Shah husain shahadat pain jo maran mitran de agge.

(Oh friends, I obeyed my eyes: Those who have pious eyes, they can never be deceived; black (bad) can never become white (pure and good) just as the crows (black) cannot become white. Says Shah Husain, those who die for their friend Beloved (God) they become martyrs in this world.)

Here is an example of Shah Husain's love for wine and other intoxicants; he prays to God to grant him these boons together with wisdom, knowledge and contemplation so that in the ecstatic state, he may obtain union with the Lord:

جیتی جینی دنیا رام جی تیرے کولوں منگ دی کندا دئیں سوٹا دئیں کو کھی دئیں ہجنگ دی سافی دئیں مرحا دبئی بے منتی دیئی رنگ دی پوست دبئی افادئیں ، جانی دئیں کھنڈ دی گیان دئیں وصیان دبئی مہاسا دھو سنگ دی شاہ سین فقرسائیں دا ایسی دعا سے ملنگ دی

जेती जेती दुनियाँ राम जी तेरे कौलाँ मन्गदी कुडाँ दैईँ सोटा दैईँ कोठी दैईँ भगँ दी साफ़ी दैईँ मिर्चा दैईँ वे मिन्ती देईँ रगँ दी पोस्त दैईँ बाटी देईँ चाटी देई खडाँ दी झ्यान देईँ ध्यान देईँ महमा साधू सगँ दी शाह हुसैन फ़कीर साईँ दा एही दुआ ए मलगँ दी। Jeti jeti duniya ram ji tere kaulon mang di Kunda dein sota dein kotthi dein bhang di Safi dein mircha dein be minti dein rang di Posat dein bati dein chati dein khand di Gyan dein dhyan dein mahima sadhu sang di Shah husain faqir sain da ehi dua ee malang di!

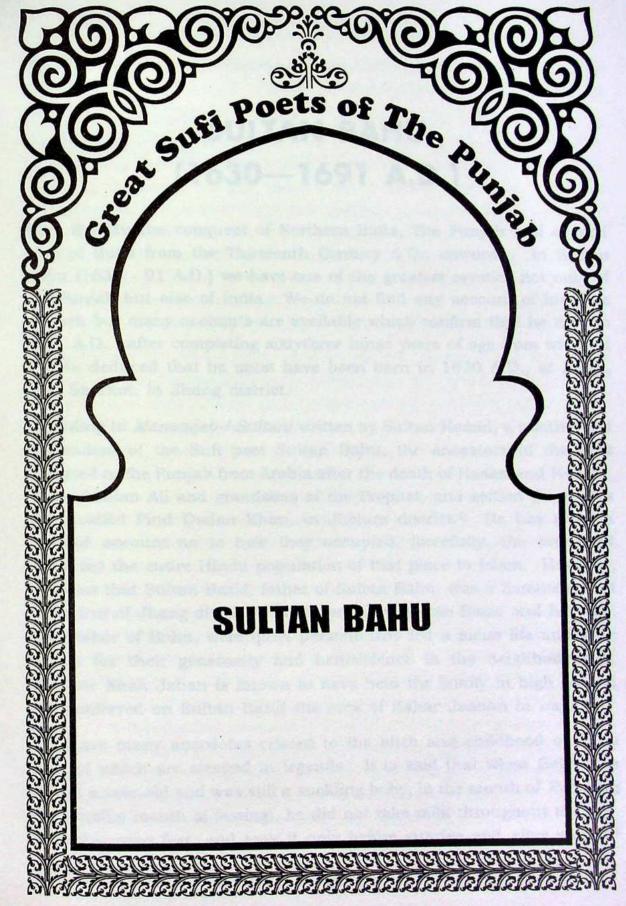
(All the world, O Rama (God) begs from you. Give the stone vessel for rubbing and wooden staff for pressing and a chamber full of bhang (canabis indica) (intoxicant); give the cloth (for straining) and black pepper and measureless colour. Give poppy seeds, dish and large earthen vessel full of sugar. Give wisdom, knowledge and contemplation and the honour of the company of sages. Shah Husain says, the faqir of God, this is the prayer of a mendicant.

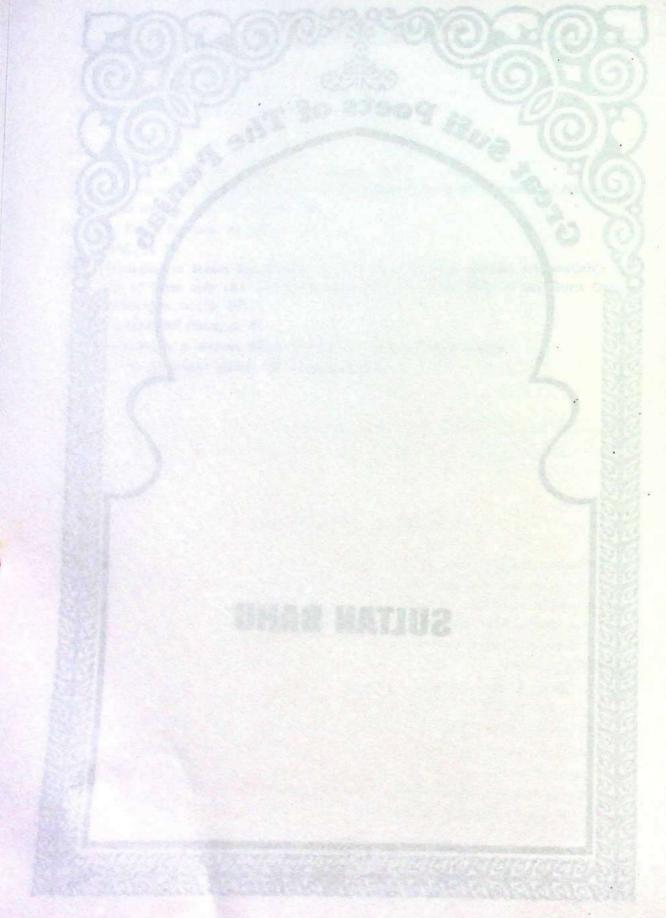
Such was Shah Husain, the unusual Sufi, who lived and craved in the hope of meeting his Beloved and thus merging himself in Him.

NOTES & REFERENCES

- 1. Tazkira Awliya-i-Hind, Vol. III, p. 33.
- 2. The word nau is a sarcastic prefix which was usually added to the names of new converts to Islam.
- 3. See Dariya-i-Ma'rifat containing the Kasab Nama.
- 4. Tahqiqat-i-Chishti by Noor Ahmed Chishti, p. 43.
- 5. Ibid., p. 46.
- 6. L. Rama Krishna, Panjabi Sufi Poets, P. 33.
- 7. Ibid., p. 35.
- 8. Ibid., p. 33.
- 9. Ibid., p. 34.
- 10. Ibid., p. 34.
- 11. Maula Baksh Kushta, Punjabi Shairaan da Tazkira, p. 53.
- 12. L. Rama Krishna, op. cit., p. 34.
- 13. Ibid., p. 35.

- 14. Maula Baksh Kushta, op. cit., p. 56.
- 15. L. Rama Krishna, op. cit., pp. 35-36.
- 16. Maula Baksh Kushta, op. cit., pp. 55- 56.
- 17. Ibid., p. 56.
- 18. Ibid., p. 56.
- 19. Chopra R. M., The Legacy of the Punjab, p.94.
- 20. Chopra R. M., The Contribution of the Indian Sulis to the Communal Harmony in Indo-Iranica, Vol. 48 (1-4) p. 106.
- 21. L. Rama Krishna, op. cit., p. 39.
- 22. Ibid., p. 39.
- 23. According to Maula Baksh Kushta, 163 Kalis of Shah Husain are available and out of these only one Kali is mentioned in the Khari Behr of Sri Guru Granth Sahib. (op. cit., p. 57).
- 24. Panjabi Suli Poets; p. 47.
- 25. Suhagan is a woman whose husband is living, hence happy.
- 26. From Qawwaalis which the Qawwaals sing.





SULTAN BAHU (1630—1691 A.D.)

After the Muslim conquest of Northern India, The Punjab had a good crop of Sufis from the Thirteenth Century A.D., onwards. In Sultan Bahu (1630 - 91 A.D.) we have one of the greatest mystics not only of the Punjab but also of India. We do not find any account of his date of birth but many accounts are available which confirm that he died in 1691 A.D., after completing sixtythree lunar years of age from which it can be deduced that he must have been born in 1630 A.D., at Awan, near Shorkot, in Jhang district.

According to Manaaqab-i-Sultani written by Sultan Hamid, a relative and descendent of the Sufi poet Sultan Bahu, the ancestors of the poet migrated to the Punjab from Arabia after the death of Hasan and Husain, sons of Imam Ali and grandsons of the Prophet, and settled down at a place called Pind Dadan Khan, in Jhelum district.² He has given a detailed account as to how they occupied, forcefully, the area and converted the entire Hindu population of that place to Islam. However, we know that Sultan Bazid, father of Sultan Bahu, was a Zamindar and a resident of Jhang district.³ By disposition, Sultan Bazid and his wife, the mother of Bahu, were quiet persons who led a pious life and were known for their generosity and benevolence in the neighbourhood. Emperor Shah Jahan is known to have held the family in high esteem and conferred on Sultan Bazid the area of Kahar Jaanan in Jagir.⁴

There are many anecdotes related to the birth and childhood of Bahu most of which are steeped in legends. It is said that when Bahu was not yet a year old and was still a suckling baby, in the month of Ramazan (the Muslim month of fasting), he did not take milk throughout the day, as if observing fast, and took it only before sunrise and after sunset,⁵

which emphasises the fact that even as a toddler, providentially, he was bestowed a highly religious bent of mind.

According to another legend, it is said that when Bahu was a boy, he was such a devout Muslim that a kind of nimbus-like halo of radiance spread round his face, and whenever a Hindu saw it, he was so impressed by it that he would renounce his religion and get converted to Islam. Hindus of that area were alarmed and frightened and a delegation of leading Hindus approached Bahu's father and requested him to keep Bahu indoors except at certain hours so as not to upset the community which request was accepted and complied with. All these legends and attributes go to stress emphatically that Bahu had shown extraordinary signs of religious devoutness right from his childhood.

The name Bahu, which, literally, means "with the Lord",7 was given to Sultan Bahu, whose real name was Sultan Muhammad, by his mother under whose guidance and supervision primary education was imparted to him at home. Bahu, it is mentioned in Manaaqab-i-Sultani, was grateful to his mother for giving him the name Bahu, which by the alteration of one nukta (point) becomes Yahu, an efficacious name of God recitation of which is considered an act of merit. In the meantime, he was married and had begotten children. He was greatly attached to his mother, a pious and a highly religious lady of strong character, and wanted her to become his pir or murshid which she declined on the plea that women in Islam were not permitted to be spiritual teachers and he was advised to look for a male teacher. Whereupon, leaving behind his wives and family, he came first to Multan, then known as 'Baghdad of the East', and served at the dargah of Baha-ul-Haqq and from there he went to Hazrat Habibullah.8 Master found, in due course of time, that his brilliant student had extraordinary perception and understanding of Sufistic ideology and performed better karamats (miracles) than him, he expressed his inability to teach him any further but, at the same time, advised him to go to the renowned Sufi of Delhi, Hazrat Sayyid Abdul Rehman, who was a mansabdar in the court at Delhi and was known to possess great spiritual knowledge. Sultan Bahu went to Delhi and was at once taken in as a disciple by Abdul Rehman. Bahu learnt about

Sufism from his master which brought a great maturity in Bahu's thoughts and attainments as a Sufi. He also acquired proficiency in Persian and Arabic. In Persian prose and poetry he is said to have written 140 books on Sufism some of which are: Shams-al-'Arafeen, Muftah-al-'Arafeen, Mohkum-al-Fuqra, Ain-al-Fuqra, Amir-al-Konin, Diwan Bahu, Uqqal Bedaar, etc.9

According to Sultan Baksh Qadari, Bahu was held in high regard by Emperor Aurangzeb who is reported to have paid all kinds of attention to him but the Sufi did not seem much to care for the Emperor as, perhaps, he doubted the attention of the Emperor or disapproved of his treatment meted out to the Sufi saints and friends of Prince Dara Shikoh whom all Sufis, especially the Qadaris, admired and considered as one of themselves.¹⁰

Bahu died in 1691 A.D. (1102 A.H.) and was buried at Kahar Jaanan which became a place of pilgrimage for his adherents and many of his murids started residing there. In 1765 A.D., when the Sikh misls ruled in the Punjab, Jhanda Singh and Ganda Singh of Bhangi misl raided the district. All the murids and relatives of Bahu, although keen to protect the shrine, ran away from fear except one murid who stayed back. The Sikh chiefs, contrary to what was expected, did not despoil the shrine and left the murid unmolested. What the Sikh Chiefs spared, nature, however, did not. The river Chenab, which is known for its turbulence, changed its course and, in the process, its waters swept away the shrine. Subsequently, the coffin of the saint was placed under the pipal tree in a new premises where a raised platform was constructed. This happened ten years after the Sikh raid on the district in 1775 A.D.¹¹

HIS WORKS

Bahu was not only an accomplished Sufi of the *Qadariya silsila* but he was also a writer of distinction in Arabic and Persian. In Persian prose and poetry, as earlier mentioned, he is credited to have written more than one hundred and forty treatises on Sufism. We do not come across any of his writings in his mother-tongue, Punjabi, except a few poems

and Siharfi preserved by his followers. It is possible that writting in Punjabi language in those days was not in vogue; Persian being the court language, and the language of the literati, it was considered unscholarly to write in Punjabi. Even if he wrote in Punjabi, which is doubtful, except the Punjabi verse which is preserved by his adherents, admirers and gaddi-nashins, the same has been lost. Since most of the adherents and admirers of Sultan Bahu were simple villagers and uneducated people and they knew only their mother-tongue Punjabi, we are fortunate enough that some of the compositions preserved by them and by the traditional qawwaals have come down to us. Mian Fazal Din of Lahore had published some of them. The published Siharfi of Bahu is a lengthy one. Each letter of the Persian alphabet has one, two or four short poems. Another striking feature of his verse is that every second tukk of his verse or misra (line) ends in Hu, which is regarded as a name of Allah and repeating it as often as possible is considered an act of merit by the faithful. This was quite an innovation in Punjabi verse and is found efficacious in establishing the authenticity of Bahu's compositions.

Bahu, no doubt, belonged to the philosophic school of the Sufis, 12 but he was never vociferous about it and kept his philosophy under wraps of ostensible orthodoxy. Perhaps it was because, he thought, Emperor Aurangzeb kept a careful watch on his movements and activities. There could be another reason, namely, that since he had declared himself a Pir this position did not allow him that freedom and liberty which was enjoyed by Shah Husain before him or, later on, by Bulleh Shah his younger contemporary. As his position demanded a certain amount of restraint and prudence, his philosophic ideas were contained in the exterior of orthodox thoughts, in spite of his personal convictions otherwise.

Although Bahu's ideas were philosophic they were at great variance with Bulleh Shah, his younger contemporary. Bahu was, no doubt, highly religious in outlook but in his pantheism he did not seem to subscribe to the doctrine of reincarnation and the theory of *Karma*; even if he did, they were not conspicuous in his compositions. Whereas Bulleh Shah not only subscribed to them but also was a staunch supporter of them

and believed in the Advaita conception of the Universal Lord which became the guiding principle of his pantheistic Sufism. It can, therefore, be surmised that the pantheistic philosophy of Sultan Bahu was unsteady and lacked balance; the equilibrium in his thought was disturbed which was reflected in his life-style of princely living and indulgence in worldly pleasures. Bahu had four wives, three Muslim and one Hindu, and is reported to have had many mistresses. Of course, it is futile to judge his private life, nevertheless, this kind of life, though sanctioned by Muslim law, did not befit a master and a Sufi saint. His personal life, presumably, was a consequence of his philosophic unsteadiness.

HIS POETRY

Bahu composed poetry in Punjabi in simple, unpretentions yet deeply absorbing style. He developed his own style from his own resources of thought and vast study of knowledge of the language by which he wanted to reach out to the simple Punjabi folks. His verses are totally free from artificiality. Another remarkable thing about his verses is that they are extremely pious and completely bereft of all human love and its ideals. Here he differs a great deal with the other Sufi poets of the Punjab.

Bahu's compositions are in Punjabi language as spoken in Jhang district which is an admixture of central (*Manjhi*) and *Lehndi* dialects, occasionally interspersed with *Multani* dialect. His language has sweetness and simplicity without any trace of vulgarity.

Unlike the compositions of Shah Husain, Bulleh Shah and other Punjabi Sufi poets of philosophic thought, the poetry of Bahu lacks in deep feelings; heart-rending pathos of separation (birha) of the soul from the Universal Lord and yearning for the union, references to the immortal stories of perfect love as the Sufis were wont to do, but in religious outlook, in sincerity and dignity it is in no way inferior to any one of them. Bahu's poetry is not much known and whatever popularity it has achieved is mainly in the close circle of his followers, murids, traditional qawwaals who sing at his tomb and people in the neighbouring areas of Kahar Jaanan, although it deserves better consideration.

The following poems have been extracted from Bahu's Siharfi.

العن . الله جنب دى بوئى مُرت ميرے مَن لا لَى مُو نفى الله ترائي فى مليا برائة بر جائى مُو اندر بوئى منك مجايا جاں مجلت بر آئى مُو جيوے مُرت كائل باتہومِس الله بوئى لائى مُو

अलफ़ अल्लाह चम्बे दी बूटी मुरशद मेरे मन लाई हू नफ़ी असबात दा पानी मिलेआ शाह रग्गे हर जाई हू अन्दर बूटी मुशक मचाया जान फुल्लन पर आई हू जीवे मुरशद कामल बाहू जिस ऐ बूटी लाई हू ।

Alaf Allah chambe di booti murshid mere mann layee hu Nafi asbat da paani milia shah ragge har jayee hu Andar booti mushk machaya jaan phullan par aiyee hu Jive murshid kamal bahu jis eh booti lai hu!

(Alaf: Allah is like the fragrant shrub of jasmine which has been planted by my master (murshid) in my heart, O He; it is watered by self negation and it has remained near the shah rag (great vein nearest the mind) and everywhere else O He; inside me the shrub has spread its fragrance as flowers are about to be blossomed, O He; long live perfect master, says Bahu, who has planted this shrub, O He.)

Bahu, in prayer, bows to the grace, blessings and kindness showered on the faithful by the Prophet who has shown the true path. He says,

> ب - بسم الله إسم الله وا اله مجى ربنا مجا رام مو نال شفاعت سرور عالم حصف سى عالم سارا ممو حدول بے حد ورود بنی نول جندا الله بساراممو میں قربان تنہاں دے آبوجنہاں لمیانبی سہاراممو

- बे बिस्म अल्लाह इस्म अल्लाह दा ऐह भी रहना भारा हू नाल शफ़ाअत सरवरे आलम छुट सी आलम सारा हू हहाँ बेहद दरुद नबी नूँ जैन्दा ऐड पसारा हू मैं कुरबान तिन्हाँ तो बाहू जिन्हाँ मिलया नबी सहारा हू।
- Be Bismillah ism allah da eh bhi rehna bhara hu Naal shafa'at sarvar-e-alam chhutt si alam sara hu Huddon behadd darood nabi nun jaindda ed pasara hu Main qurban tinhaan ton bahu jinhan milia nabi sahara hu!

(Be: Bismillah is the name of Allah and only this will remain, O He; by the grace and blessings of the Prophet, this world will have to be left, O He; with limitless kindness of the Prophet who has established the path, O He; I sacrifice for those, Bahu, whom the Prophet has given shelter (refuge), O He.)

In the following poem, Bahu criticises the so-called learned and people professing holiness who fall for material things, but praises those who live on their hard earnings:

ے۔ حافظ حفظ کر کرن کرن ملال و ڈیا کی ہو ساون ماہ دے بدلاں وانگوں بھرن کیاباں جائی ہو جھے و کیھن جنگا جو کھا اوستے ٹرھن کلام سوائی ہمو اوہ دوہیں جانی مُسطے آبھ ہوجنہاں کھادی و یج کمائی ہمو

- हे हाफ़िज़ हिफ़ज़ कर करन तकब्बर करन मुल्लाँ विडयाई हू सावन माह दे बदलाँ वाँगू फिरन कितावाँ चाई हू जित्थे वेखन चगाँ चोखा ओत्थे पढ़न कलाम सिवाई हू ओह दोहीँ जहाने मुझे बाहू जिन्हाँ खादी वेच कमाई हू
- He Hafiz hifaz kar karan takabbar, karan mulla wadiyaee hu, Sawan mah de badlan wangun phiran kitabaan chayee hu, Jiththe wekhan changa chokha othe padhan kalaam sawayee hu Oh doheen jahane muththe bahu jinhan khadi wech kamayee hu.

(He: By memorising the Quran, Hafiz feels proud and praises the Mulla, O He; like the clouds of rainy season he wanders about carrying books, O He; wherever he sees good material things in abundance, he reads aloud (the holy) words, O He; Bahu, he who has followed the straight path and lived his life on his earnings (efforts) has conquered both the worlds, O He.)

What the Beloved desires from the lover is a pure heart and not a handsome face; his good actions and not good appearance; which has been finely expressed by Bahu in the following poem:

د دلكان كولول منكالاجنكاج كون إسنول جانے بمر منو كالا دل اتجا بوك تال دل إر كجها نے بمو اے دل اردى كرئيان بمو آبون عالم جھورمسياں نطح مد لكے غال دل كانے مو

दाल दिल काले कोलों मूहँ काला चगाँ जे कोई ऊस नू जाने हू मुहँ काला दिल अच्छा होवे ताँ दिल यार पच्छाने हू एह दिल यार दे पिच्छे होवे मताँ यार वी कदे पच्छाने हू बाहू सै आलम छोड़ मसीताँ नट्टे जद लग्गे ना दिल टिकाने हू !

Dal Dil kale kolon munh kala changa, je koi usnun jane hu,
Munh kala dil achhaa hove tan dil yar pachchane hu,
Eh dil yar de pichche hove, matan yar wi kade pachchane hu
Bahu, sai alam chhor masitan nathhe, jad lage na dil tikane hu.

(Dal: Black face is better than black heart, if one understands that, O He; if face is black and heart is pure, then the Beloved recognises that, O He; such heart should even crave for the Beloved, it is possible that He may recognise him, O He; Bahu, hundreds of learned men have left the mosques and ran out (to their murshids), when their hearts have not attained satisfaction, O He.)

Bahu's ideal of a faqir (ascetic) is graphically portrayed in the following composition. Although he belonged to Qadariya silsila, here the influence of Malaamatiya silsila is discernible:

ج ۔ جونداں مر بنا ہوے تاں ولی فقراں کرنے ہو ج کوئی مط کدا کوا اوانگ اروٹری سہے ہو ج کوئی کڑے گلاں مہنے اس فوں جی مجب ہو گلااُں مر ہفتری خواری یاردے باروں سہے ہو

जीम ज्योंदियाँ मर रहना होवे ताँ वेस फ़कीराँ करये हू जे कोई सुट्टे गुदड़ कूड़ा वागँ अरुड़ी सहिये हू जे कोई कड़े गालाँ मेहने ऊस नू जी जी कहिये हू गिला ऊलामह भँडी ख़ुआरी यार दे पारौँ सहिये हू

Jim Jiundian mar rehna hove, tan wes faqira kariye hu
Je koi sutte guddar kura, wang aruree sahiya hu
Je koi kadde gallan mehne, us nun ji ji kahiye hu
Gila-ulahmaan bhandi khawari yar de paron sahiye hu.

(Jim: If, while living, we want to remain dead, then we should wear the robe of faqirs, O He; if any one throws tattered, wornout rags and rubbish, like dunghill, we should say Sir, Sir, O He; complaints and taunts, scandals and troubles, we should bear for the sake of the Beloved, O He.)

To a Sufi, the ideal is union with the Divine Beloved and without that everything else is false in this world. Bahu says —

ف ۔ نرئیں عالم ندمین فاصل ندمغتی ند تا منی بھو ندل میرا دوزخ منگے ندشوق بہت کی را منی مگو ندمین تریئے روزے رکھے ندمیں باک نمازی مگو اجھوصال الددے آبودنیا کوڑی بازی مگو

नून ना मैं आलम ना मैं फ़ाज़ल ना मुफ़ती ना काज़ी हू ना दिल मेरा दोज़ख़ मन्गे ना शौक बहिशती राज़ी हू ना मैं तरीये रोज़े रखे ना मैं पाक नमाज़ी हू बाझ वसाल अल्लाह दे बाहू दुनिया कूड़ी बाज़ी हू! Nun Na main alam na main fazal na mufti na qazi hu,

Na dil mera dozakkh mange na shauq bahishti razi hu;

Na main terraiye roze rakhe na main pak namazi hu

Bajh wasaal allah de bahu duniya koori baazi hu.

(Nun: Neither am I learned nor am I highly educated, nor Mufti (Iawman) nor Qazi (magistrate), O He; neither my heart desires hell nor am I interested in heaven, O He; neither have I fasted (in the month of Ramazan) nor am I a pious namazi, O He; without union with God, Bahu, this world is false, O He.)

All the Sufis of the Punjab, like elsewhere, were quite averse to the socalled learned men; for them learning of letters, devoid of Love Divine, was no learning at all. They held love for the Beloved and union with Him the ultimate goal in this world. Bahu has also expressed these sentiments as follows:

- पे पढ़ पढ़ इलम हज़ार कितावाँ आलम होए सारे हू इक हरफ़ इश्क दा ना पढ़या जानन भुल्ले फिरन विचारे हू इक निगाह जे आशक वेखे लख हज़ाराँ तारे हू लख निगाह जे आलम वेखे किसे ना कध्धी चाहड़े हू इश्क अकल विच मन्ज़ल भारी सय्याँ कोहाँ दे पाड़े हू इश्क ना जिन्हाँ खरीदेया बाहू ओह दोहीँ जहानी माड़े हू !
- Pe Padh padh ilam hazaar kitaban alam hoe sare hu,
 Ikk haraf ishq da na padhia jannan bhulle phirann bechare hu,
 Ikk nigah je aashaq wekhe lakkh hazaaran tare hu,
 Lakkh nigah je alam wekhe kisse na kaddhi chahde hu,
 Ishq uqqal wich manzal bhari saiyan kohan de pade hu,
 Ishq na jinhan kharidia bahu oh doven jahani mare hu.

(Pe: By reading thousand books, all have become learned, O He; those who have not read one word of Love (Divine) are poor souls roaming around lost, O He; One sight of the Beloved is worth hundred thousand twinkling stars, O He; sight of hundred thousand people of the world has not helped in the devotion of the soul, O He; destinations of love and wisdom are different, the difference is of hundred mountains, O He; those who have not purchased (obtained) Love (Divine), Bahu, they have lost both the worlds, O He.)

In the following poem, Bahu relates the bissful state of those who have attained union with God.

ے ۔ جنہاں ت مجوالف تھیں بایا و فیرقران نہ مرصدے مگر اوہ مارن دم محبت والا دور ہوئے نیں بردے مرکز دور ہوئے نیں بردے مرکز دور خ بہتے غلام تنہاں نے حاکمتوں نے بردے مرکز میں قربان تنہاں تو بیٹرے دا مدت نے وقع وردے مرکز

जीम जिन्हाँ शाहू अलफ़ थी पाया, ओ फ़कीर कुरान ना पढ़ दे हू, ओह मारन दम मुहब्बत वाला, दूर होए ने परदे हू दोज़ख बहिशत गुलाम तिन्हाँ दे, चा कित्तौँ ने बरदे हू, मैं कुरबान तिन्हाँ तो बाहू जेहड़े वाहदत दे विच वड़दे हू ।

Jim Jinhan shau alaf thi paya, oh faqir quran na parh de hu,
Oh maaran dum mohhabat wala, door hoye ne parde hu;
Dozzakh bahisht ghulam tinhande, cha kitton ne barde hu,
Main qurban tinhaan to Bahu, jehre wahdat de wich warde hu.

(Jim: Those who have found God in alaf, they then don't read the Quran, O He; they take the breath of Love (Divine), their veils (of ignorance) have been lifted, O He; hell and heaven are their slaves, they forsake their faults, O He; I sacrifice for those, Bahu,

who in the Unity of God (wahat-al-wajud - Unity of Godhead, doctrine propounded by Ibn al-Arabi) enter, O He.)

In the following poem, Bahu describes the horrors of the grave and parting from the near and dear and also suggests that all this could be avoided if one bows his head to the Divine Will:

ے۔ جوندے کی جانن سار مومان ری سوجانے جو مردا مگو قبراں دے وق اَن نیا تی او کھے خرج ٹرنیا گھر را مگو اک وجھوڑا ماں سو بھالیاں دوجا ازاب قبر را مگو ایمان سلامت تیں دا آج جیٹرا رب ایکے سردھردا مُو

जीम जीयोन्दे की जानन सार मोयाँ दी सो जाने जो मरदा हू । कबराँ दे विच अन्न ना पानी ओथे खर्च दुरेन्दा घर दा हू । इक विछोड़ा माँ प्यो भाईआँ दूजा अज़ाब कबर दा हू । ईमान सलामत तिस दा बाहू जेहड़ा रब्ब अग्गे सिर धरदा हू ॥

Jim Jiunde ki janan saar moyan di so jane jo marda hu, Qabraan de wich ann na pani utthe kharch turenda ghar da hu, Ikk wichhora ma pio bhaiyaan duja azaab qabar da hu, Iman salamat tis da Bahu jehra rabb agge sir dharda hu.

(Jim: What do the living know in which state the dead are? he alone knows who dies, O He; in graves there is no food no water and spending is of one own's house, O He; first there is parting from mother, father and brothers, second is the problem of the grave, O He; faith of that man is safe, Bahu, whose head bows in obeisance before God, O He.)

Here Bahu defines the real lovers (seekers after truth) who do not belong to any professed religion - their religion is Love Divine :

- नून ना ओह हिन्दू ना ओह मोमन ना सजदा देन मसीती हू ।

 दम दम दे विच वेखन मौला जिन्हाँ जान कज़ा ना कीती हू ।

 ऐ दाने ते बने दीवाने जिन्हाँ ज़ात साही वझँ कीती हू ।

 मैं कुरबान तिन्हाँ तो बाहू जिन्हाँ इश्क बाज़ी चुन लीती हू ॥
- Nun Na oh hindu na oh moman na sajda den masiti hu,

 Dam dam de wich wekhan maula, jinhan jaan qaza na kitti hu;

 Aae daane te bane diwane jinhan zaat sahi wanjh kitti hu

 Main qurban tinhaan to bahu, jinhan ishq baazi chun litti hu.

(Nun: Neither are they Hindus nor are they Muslims, nor in the mosque they pay obeisance, O He; in every breath they behold God, who have not ended their life, O He; they came wise but became mad, who have directed their lives towards the Lord, O He; I sacrifice for those, Bahu, who have chosen the life of Love (Divine), O He.)

Bahu explains in the following verse, how a true master (spiritual preceptor) can show the path of God and also how he can be instrumental in procuring the grace of God:

ن ۔ امِن جو گی امِن جُنگام نہ مَیں جلا کا یا ہُو نہ مَیں بھے مین رایا نہ تبیا کو اس یا ہُو جورم غافل سودم کا زسانوں مرشدا فرایا ہُو مرشد سانوں سوہن کیتی آبو اکو پل وق عابخشایا ہُو

- नून नाहीँ जोगी नाहीँ जटगाम ना मैं चिल्ला कमाया हू । ना मैं भझ मसीती विड़या ना तसबीहा खड़काया हू । जो दम गाफ़िल सो दम काफ़िर सानू मुरशद ऐ फ़रमाया हू । मुरशद सानू सोहनी कीती बाहू इक्को पल विच चा बख़शया हू ॥
- Nun Nahi jogi nahin jattgam na main chilla kamaya hu,
 Na main bhajj masiti wariya na tasbiha kharkaya hu,
 Jo dam ghafil so dam kafir sanun murshid eh pharmaya hu,
 Murshid sanu sohni kitti, bahu, ikko pal wich cha bakhshaya hu.

(Nun: Neither a Jogi (renouncer) nor a Jattgam (sadhu or dervesh with long braided tresses) nor have I observed chilla (penance for forty days), O He; neither have I run to the mosque nor have I made any noise with the rosary, O He; "that breath when one is forgetful (careless), that breath is kafir (false)" has been taught to us by my master, O He; master has been very kind to me, says Bahu, in a moment he procured grace (of God) to me, O He.)

In the following poem, Bahu has condemned mixing with bad company and has described how those who are inherently bad shall always remain bad even if you try your utmost to make them good:

ن می گرستگی سنگ نہ کرئے کل نوں لاج نہ لائے ہو مول تے تر لوزنہ مہندے توالم مقے کے جائیے ہو کا نواں دے ہے بہن نہ تعذیدے واسے مرتی جرگ جگائے ہو کوئے گوڑنہ میں ہو یہ آجو جانوں نے مناں کفٹہ بالیے ہو

नून नाल कुसन्गी सगँ ना करये कुल नू लाज ना लाइये हू ।
मूल तम्मे तरबूज़ ना होन्दे तोड़े तोड़ मक्के लै जाइये हू ।
काँवाँ दे बच्चे हँस ना थीँदे तोड़े मोती चोग चुगाइये हू ।
कीड़े खू ना मिट्ठे होन्दे बाहू भावें सै मनाँ खणड पाईये हू ॥

Nun Nal kusangi sang na kariye kul nun laj na laiye hu,
Mul tamme tarbuz na honde tore tor makke lai jaiye hu,
Kanwan de bachche hans na thinde tore moti chog chogaiye hu,
Kaure khoo na mitthe honde bahu bhanven sae manan khand paiye hu.

(Nun: We should not mix with the bad company and save the family from ignominy, O He; gourd (which appears like water-melon) does not become water-melon that can be taken to Mecca, O He; children of crows do not become swans (Hans known for wisdom) to whom you can feed pearls, O He; wells with bitter water cannot become sweet, Bahu,

even if you put hundred of maunds (measure of weight) of sugar in them, O He.)

Bahu expresses his conception of Sufi thought. He is quite emphatic about the frivolous role played by the *Pundits* and the *Maulavis* or the futility of religious rites and rituals, as he says -

م . مذہباں وانے دروازے اُنچے راق ریالی موری ہُو پنڈتاں نے موانیاں کووں جب جب نظرے چوری ہُو اڈیاں مارن کرن جمیرے ورومنداں دیاں گھوڑی ہُو اُنوجل اُنتائیں وسے جمعے دعوای کے نہ ہوری ہُو

मीम मज़बाँ वाले दरवाज़े ऊचे राह रब्बानी मोरी हू पण्डताँ ते मोलवीयाँ कोलौं छप छप लगंदे चोरी हू अड्डियाँ मारन करन बखेड़े दर्द मन्दाँ दियाँ घोड़ी हू बाहू चल ऊथाईँ वसिये जिथे दावा किसे ना होरी हू।

Mim Mazhabaan wale darwaze uchche, rah rabbani mori hu,
Pundtan te maulavian kolon chhap chhap lange de chori hu;
Addian maran karan bakhere dardmandan dian ghori hu
Bahu chal utthain wassiye jitthe dawa kisse na hori hu.

(Mim: Gates of religions are high, the path of God is like a narrow hole, O He; from the Pundits and the Maulavis it passes hidden and unseen, O He; they kick their heels and create trouble, the sufferer is a ghori (symbol of marriage (wasaal) indicating union with the Lord), O He; Bahu, let us go and settle there where no one else has a claim, O He.)

It is remarkable that all Sufis venerated their murshids next to God only and Bahu's love for his murshid (master) was no less, as he says -

م - مرت کم طالب ماجی کعب عشق سنایا مو دنی حفور سدا ہرویلے کریائی جع سوایا ہو کک دم میقوں مداج ہونے دل ملانے تے آیا ہو مرت این حیاتی باہر میرے وں وں وی سمایا ہم

- मीम मुरशद मक्का तालब हाजी काबा इश्क बनाया हू ।

 विच हजूर सदा हर वेले करयाई हज सिवाया हू ।

 हिक दम मेथौँ जुदा जो होवे दिल मिलाने ते आया हू ।

 मुरशद ऐन हयाती बाहू मेरे लूँ लूँ विच समाया हू ॥
- Mim Murshid makka talib haji kaba ishq banaya hu
 Wichch hazoor sada har wele kariai hajj sawaya.hu
 Hikk dam maithon juda jo hove dil milane te aya hu
 Murshid ain hayati bahu mere lun lun wichch samaya hu.

(Mim: The master is Mecca, seeker the pilgrim, and love is the Kaaba, O He; in his (master's) ever presence, let us perform better hajj (pilgrimage), O He; even if he parts from me for a moment, the heart craves for him, O He; Bahu, the master is the life, he lives in every pore of mine, O He.)

Although Emperor Aurangzeb paid all attention to Bahu, but he was totally indifferent to it. The following composition would certainly not have endeared Bahu to the Emperor which explains this indifference and he kept himself away from him:

ے۔ عاشق ہوئے تے عشق کما و کول رکھ وانگ بہاڑاں مو ککھ کھر براں ہزاراً لامے کار جانے باغ بہاراں مو منصور مجمع کے سولی دِتے واقعت کل احسراراں مو سجدیاں ساردل نہاہے آبوتور کا ذکہن ہزاراں مو

- ऐन आशक होए ते इश्क कमावे दिल रखे वागँ पहाड़ाँ हू । लख लख बदियाँ हज़ार ऊलामे कार जाने बाग बहाराँ हू । मनसूर जये चक सूली दित्ते वाकफ़ कुल इसराराँ हु । सज्जदेयाँ सार दिल ना चाहे बाहू तोड़े काफिर कहन हज़ाराँ हू ॥
- Ain Aashiq hove te ishq kamave dil rakkhe wang paharan hu, Lakh lakh badian hazaar ulahme, kar jane bagh baharan hu; Mansur jahe chukk suli ditte waqif kul asraran hu, Sajdian saar dil na chahe bahu, tore kafir kehan hazaaran hu.

(Ain: Lover who professes love (for God) should have a heart like a mountain, O He; millions of invectives and thousands of taunts hurled on him, he should take them in his strides as pleasures of garden, O He; Mansur was put on the cross, because he knew all the secrets, O He; my heart does not desire to bow in obeisance (to anyone except God), Bahu, even if thousands declare me heathen, O He.)

Bahu strongly disappoves of asceticism (faqiri) without initiation and proper knowledge and condemns carelessness in pursuit of Love Divine. He says -

ع۔ طم اِ جھے کوئی فقر کما وے کا فر مرے و یوا نہ مہو مشین وریاں دی کرے عبادت راہ اللہ کنو سیگا نہ مہو غفلت کنونہ کھلسن بردے دل ظاہل بت خانہ مہو میں قربان تہاں تو با ہوجنہاں ملیا یار دیگا نہ مہو

ऐन इलम बाझे कोई फुक्र कमावे काफ़र मरे दीवाना हू । सइ वरियाँ दी करे इबादत राह अल्लाह कनो बेगाना हू । गुफ़लत कनो ना खुलसन परदे दिल ज़ाहिल बुत-ख़ाना हू । मैं कुरबान तिन्हाँ तो बाहू जिन्हाँ मिलया यार यगाना हू ॥

Ain Ilam bajhe koi faqr kamave kafir mare diawana hu, Sai wariyan di kare ibadat rah allah kannu begana hu; Ghaflat kannu na khulsan parde, dil zahil butt-khana hu Main qurban tinhaan ton bahu, jinhan miliya yar yagana hu.

(Ain: Without knowledge if someone professes renunciation, let that unbeliever die insane, O He; he might worship for hundred years (even then) he will be a stranger to God's path, O He; because of carelessness veils of ignorance will not be lifted and foolish heart will remain an idol-house, O He; I sacrifice for those, Bahu, who have met the Unique Beloved, O He.)

The following is an example of Bahu's orthodox ideas; he says, in praise of Hasan, Husain and their father, Iman Ali, as under -

ع ۔ عاشق سونی هنیقی جیٹرا متل مغنوق دے سنتے گہو عشق نہ جھوڑے مند نہ مڑے توڑے شنی کواراں کھتے ہمو جت دل د کھے راز ماہی دالگا ادائیں و نجتے مجو سیاعشق صنین علی دا آبو سردادے رازنہ تھنے ہمو

ऐन आशक सोई हकीकी जेहड़ा कत्ल माशूक दे मन्ने हू इश्क ना छोड़े मूहँ ना मोड़े तोड़े सई तलवाराँ खन्ने हू जित वल वेखे राज़ माही दा लग्गा उदाईँ वँझे हू सन्ना इश्क हसनैन अली दा बाहू सर देवे राज़ ना भन्ने हू ।

Ain Ashaq soi haqiqi jehra qatal mashuq de manne hu,
Ishq na chhore munh na more, tore sai talwaran khanne hu,
Jit wal wekkhe raaz mahi da laga udahin wanjhe hu,
Sachcha ishq Husnain Ali da, bahu, sar deve raaz na bhanne hu.

(Ain: True lover is one who considers himself the victim of the Beloved, O He; he will never give up love nor turn away his face even if cut by hundred swords, O He; whichever direction he looks, he sees his Beloved, he goes there, O He; the true love is of Hasan, Husain and Ali who sacrificed their lives, but did not break the rule (or reveal the secret), O He.)

In praise of his Beloved, Bahu says -

ج۔ جڑھ جناں توکر رشنائی دکر کر مذیب ارسے ہو تیرے جاجن کئی شی جڑھ کے سائوں جنا باجر بنرا ہو جہتے جن ہے ساڈا چڑھدا تدرنہیں کھی نیری مو جس رے کارن اساں جنم گرایا با ہو ارمان کا رکا تو

चे चढ़ चन्ना तू कर रोशनाई ज़िकर करेन्दे तारे हू । तेरे ज्ये चन्न कई सई चढ़दे सानू सजनाँ बाझ हनेरा हू ॥ जिथे चन्न है साडा चढ़दा कदर नहीं कुझ तेरी हू । जिस दे कारन असाँ जनम गुवाया बाहू यार मिलसी हिक वारी हू ॥

Che Charh channa tu kar roshanai, te zikkar karenda tare hu,
Tere jehe chann kai sai charhde, sanun sajjana bajh hanera hu;
Jithe chann hai sada charhda, qadar nahin kujh teri hu,
Jis de karan asan janam guwaya bahu yar milsi ikk wari hu.

(Che: Rise moon and spread your light, the stars will talk about it, O He; like you many hundred moons rise, but without the Friend, there is darkness for me, O He; where our moon (God) rises, no regard is felt for you, O He; for whom I have lost my life, Bahu, once that Friend will meet me, O He.

In the following verse, Bahu has expressed the philosophic concept of Sufism as he understood it -

و برودا جاما با گفرآیا اسم کما دن زاتی برگو نه او تقے کفراسلام دی منزل نه او تقوموت حیاتی برگو شاه رک تعین نزدیک تنگیسی با اندرے حجباتی برگو اوه اسال دِی آسی انہاں دِی دور سود کی فراتی برگو

- हे हू दा जामा पा घर आया इसम कमावन ज़ाती हू । ना ओथे कुफ्र इसलाम दी मँज़िल ना ओथे मौत हयाती हू । शाह रग थीँ नज़दीक लन्गेसी पा अन्दरे झाती हू । ओह असाँ विच असी उन्हाँ विच दूर होई कुरबाती हू ॥
- He Hu da jama pa ghar aya, ism kamawan zati hu,
 Na otthe kufar islam di manzil, na otthe maut hayati hu;
 Shah rag thin nazdeek langhesi pa andare jhati hu,
 Oh asan wich, asi unhan wich door hoi kurbati hu.

(He: Dressed in the clothes of God I come home, earning the Name is my profession, O He; neither are there stages of heathenism or Islam, nor are there death and life, O He; He will pass nearer than jugular vein, and throw a glance at you, O He; He is in us and we are in Him, gone away is falsity, O He.)

Like all the Qadaris, Bahu also composed verses in praise of Abdul Qadir Jilani, founder of the sect. Here is one of this kind:

س ۔ سُن فرا دہال دا ہرامیں آگھ سنا داں کہنو ہو تیرے جامینوں ہورنہ کوئی، مَیں جے کھ تینوں ہو میکول نہ کاغذ مریاں والے ور تول وعاک نمینوں ہو میں وی اڈرگناہ نہ ہوندے آ ہمولوں بخشیدو کا نہوں ہو

सीन सुन फ़रयाद पीराँ देया पीरा मैं आख़ सुनावाँ केनू हू ।
तेरे ज्या मैनू होर ना कोई मैं ज्ये लख तैनूँ हू ।
फोल ना काग़ज़ बदियाँ वाले डर तौं ढाक ना मैनू हू ।
मैं बिच ऐढ गुनाह ना होन्दे बाहू तूँ बकशीन्दौं काहनू हू ॥

Sin Sun faryad piran dea pira, main aakkh sunawan kehnu hu,
Tere jea mainun hor na koi, main jehe lakh tainun hu;
Phol na kagaz badian wale, dar ton dhak na mainun hu,
Main wich aid gunah na honde bahu, tun bakshindo kahnun hu.

(Sin: Listen to my appeal O Pir of the Pirs (Abdul Qadar Jilani), to whom else should I tell? O He; there is no one like you to me, but like me there are millions to you, O He; do not open papers of my bad deeds, don't push me away from your door, O He; if I were not full of such great sins, Bahu, why would you have pardoned me? O He.)

In his pantheistic Sufism, Sultan Bahu could not comprehend the Advait conception of his Beloved and like the Persian Sufis of the 'sober' type wanted to remain within the strict Islamic code and felt that Islam is the only true path, as he says -

اے دل بجرفراقوں سردائے دم مارے نجیے مو نیا رادمحدوالا آ جو خامے وج رب انجائے بھو

ऐ दिल हिजर फ़राकाँ सड़दा ऐ दम मारे ना जीवे हू । सच्चा राह मुहमद वाला बाहू जाऐ विच रब्ब लभाऐ हू ॥ Eh dil hijar firaqon sarda, eh dam mare na jive hu, Sachcha rah Muhammad wala bahu jae wich rabb labhaye hu.

(This heart burns because of separation (from the Beloved), neither it dies nor lives, O He; the true path is the path of Muhammad, says Bahu, in which God is found, O He.)

Bahu has explained the condition of a Sufi who is in complete love with his Beloved in the following, heart-rending, verse -

ع۔ عاشق بڑھن نماز بریم دی جس وج حرف نہ کوئی مجو جیہا کیمہا اُ دنیت نہ سے او تھے در دمنداں دل دھولی مج اکھیں نیر تے خون جگردا او تھے وضو باک کرلیے گئی مجلا آجوجی چونہ تم تے ہونٹ نہ مجرکن خاص نمازی کوئی مجو

ऐन आशक पढ़न नमाज़ प्रेम दी जिस विच हरफ़ ना कोई हू । जेहा केहा ओ नीत ना सक्के, ओथे दरद मन्दाँ दिल ढोही हू । अक्खीं नीर ते खून जिगर दा ओथे वुज़ू पाक करीयोई हू । बाहू, जीभ ना हिल्ले ते होठँ ना फड़कन ख़ास नमाज़ी कोई हू ॥

Ain Ashaq padhan namaz prem di jis wich haraf na koi hu,

Jeha keha oh neet na sakke otthe dard mandan dil dhohi hu;

Akkhin nir te khun jigar da otthe wuzu pak karevi hu,

Bahu, jibh na hille te honth na phadkan, khas namazi koi hu.

(Ain: The lovers read namez (prayer) of love, which has no word, O He; whatever is said he cannot bear, there only the deep feeling of the heart matters, O He; at last tears in the eyes and blood in the heart do the wuzu (ablutions) for cleansing there, O He; Bahu (in that state) neither the tongue moves nor the lips tremble and there is no special sayer of prayer, O He.)

In the same vein, Bahu held that the Beloved will be found only if you annihilate (fana) yourself and merge with the Lord which he has explained in the following verse -

می ۔ یاریگانہ مِل سی تینوں جے سردی بازی لائیں ہُو عشق اللّٰدوج ہومشانہ ہُو ہُوسدا الا ئیں ہُو نال تقور اسم اللّٰہ دے دم نول قید نگائیں ہُو ذاتے ال جاں داتے رہا تہ ابْہُو نام سدائیں ہُو

- ये यार यगाना मिल सी तैनू जे सर दी बाज़ी लाई हू । इश्क अल्लाह विच हो मसताना हू हू सदा अलाई हू । नाल तस्सवर इस्म अल्लाह दे दम नू कैद लागाई हू । जाते नाल जॉ ज़ाते रलया तद बाहू नाम सदाई हू ॥
- Ye Yar yagana mil si tainun je sar di baazi lain hu, Ishq allah wich ho mastana hu hu sada alain hu, Nal tassawar ism allah de dum nun qaid lagain hu, Zate nal jan zate rallia tad bahu naam sadain hu.

(Ye: The Unique Friend will be found by you if you sacrifice your head for his sake, O He; in the love of God you should merge completely and speak aloud Hu Hu (attribute of God), O He; in the imagination of the name of God, if you arrest (hold) your breath, O He; you mingle with the Divine Beloved, then only Bahu, you should be called Hu (God).)

Bahu has explained the condition of the world in a very poignant verse where he gives the condition of different types of seekers of Truth. He says -

۵ کی جاگن کی جاگن جاگن کی جاگداں وی منے ہو کی ستاں ہی جاواصل ہوئے کی جاگداں وی منطے بوگو کید ہو ماج گفتگو جاگے اوہ لیندا ساہ اُسیطے ہو میں قربان تنہاں دے آ ہوجہاں گوہ ریم ہے مجتے ہو

हे हिक जागन हिक जाग ना जागन हिक जागदेयाँ वी सुत्ते हू । हिक सुत्तियाँ ही जा वासल होऐ हिक जागदेयाँ वी मुझे हू । क्या होया जे घुगू जागे ओह लैन्दा साह उपट्ठे हू । मै कुरवान तिन्हाँ तो बाहू जिन्हाँ खू प्रेम दे जुत्ते हू ॥

He Hikk jagan hikk jag na jagan hikk jag dean wi sutte hu,
Hikk suttian hi ja wasal hoe hikk jagdian wi mutthe hu,
Ki hoya je ghughoo jage, oh lehnda sah upatthe hu,
Main qurban tinhan de bahu, jinhan khoo prem de jutte hu.

(He: There are those who are awake, there are those while waking are not awake and there are those who are awake yet asleep, O He; there are those who while sleeping attained the union with the Lord and there are those who while awake betrayed, O He; what is the use if the bugle awakes you and makes you breathless? O He; I sacrifice for them, Bahu, who have served at the wells of Love (Divine), O He.)

Purity without the purity of the Lord is uncleanliness. It is not by professing religion that one can attain salvation, but by loving the Almighty God. In the following couplet, Bahu has described the elect-one in an exquisite manner.

जीम जो पाकी बिन पाक माही दे सो पाकी जान पलीती हू । हिक बुत-खाने जा वासल होए हिक खाली रहे मसीती हू ॥

Jim Jo paki bin pak mahi de, so paki jaan paliti hu, Hikk butt-khane ja wasal hoye, hik khali rahe masiti hu.

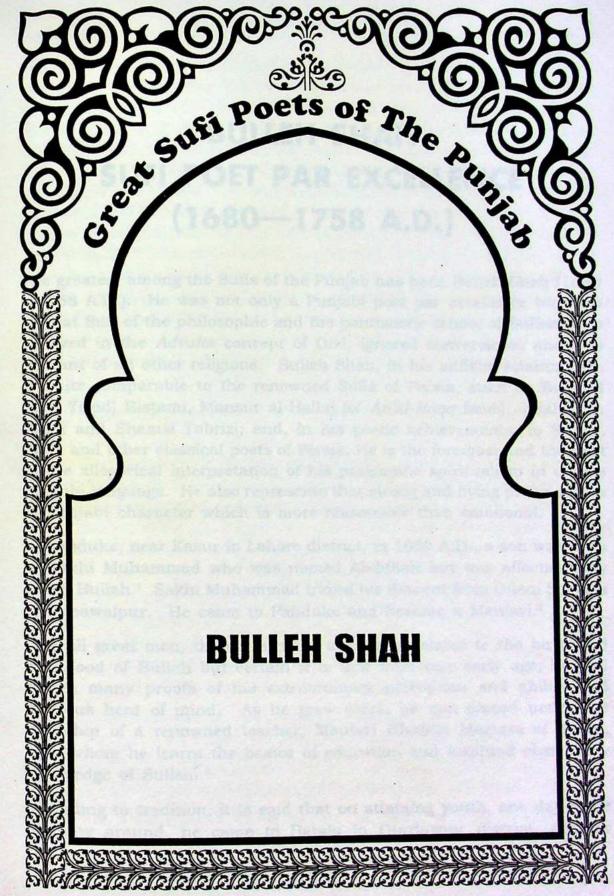
(Jim: Those who are pure, without the purity of the Beloved, consider their purity to be impurity, O He; some have achieved Union (with the Beloved) in the idol-house, others have even failed in the mosque, O He.)

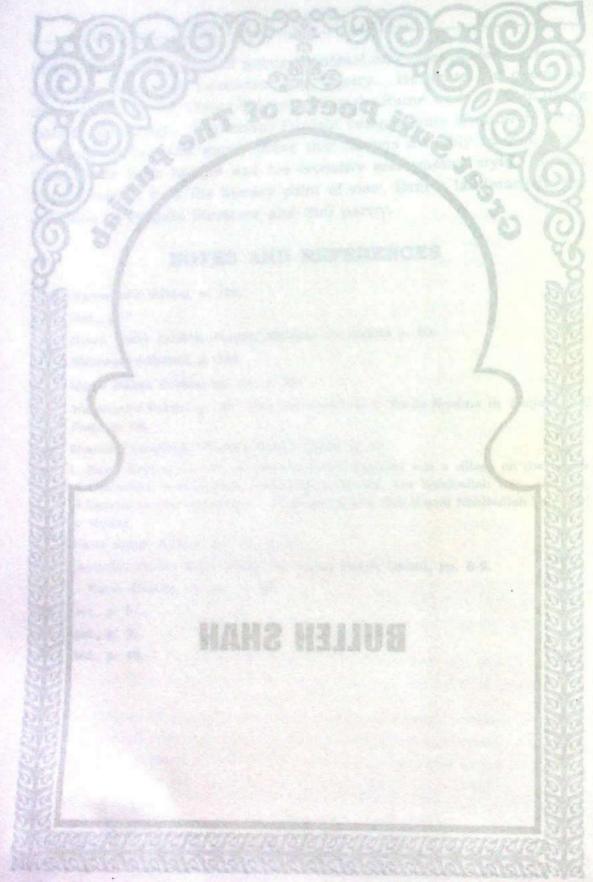
Sultan Bahu was a poet of intense spiritual and mystical love. He was against any kind of fanaticism and bigotry. He wrote his poems of mystical love for the Divine Beloved within the frame-work of Islam using Islamic symbology. His extant Punjabi compositions abound in deep religious outlook and amply prove that he was a highly learned poet. What made them unique was his evocative and emotive style. Sultan Bahu's verses, from the literary point of view, form a landmark in the evolution of Punjabi literature and Sufi poetry.

NOTES AND REFERENCES

- 1. Manaaqab-i-Sultani, p. 125.
- 2. Ibid., p. 7.
- 3. Maula Baksh Kushta, Punjabi Shairaan da Tazkira p. 80.
- 4. Manaaqab-i-Sultani, p. 126
- 5. Maula Baksh Kushta, op. cit., p. 80
- 6. Manaaqab-i-Sultani, p. 40. Also mentioned by L. Rama Krishna in Panjabi Sufi Poets, p. 48.
- 7. Shamin Choudhury, Punjabi Adab-o-Tarikh, p. 69.
- 8. L. Rama Krishna (op. cit., p. 48) writes that Baghdad was a village on the banks of Ravi which is erroneous. According to Kushta, this Habibullah was, perhaps, of Ramdas in Amritsar district. In all probability, this Hazrat Habibullah belonged to Multan.
- 9. Maula Baksh Kushta, op. cit., p. 80.
- 10. Tawarikh-i-Sultan Bahu written by Sultan Baksh Qadari, pp. 8-9.
- 11. L. Rama Krishna, op. cit., p. 50.
- 12. Ibid., p. 51.
- 13. Ibid., p. 51.
- 14. Ibid., p. 49.

some have achieved based each the Beloved) in the





BULLEH SHAH SUFI POET PAR EXCELLENCE (1680—1758 A.D.)

The greatest among the Sufis of the Punjab has been Bulleh Shah (1680 - 1758 A.D.). He was not only a Punjabi poet par excellence but also a great Sufi of the philosophic and the pantheistic school of Sufism who believed in the Advaita concept of God, ignored conversions, and was tolerant of all other religions. Bulleh Shah, in his sufistic attainments, is quite comparable to the renowned Sufis of Persia, such as Bayazid (Abu Yazid) Bistami, Mansur al-Hallaj (of An'al-Haqq fame), Jalaluddin Rumi and Shamsi Tabrizi; and, in his poetic achievements, to Sa'adi, Hafiz and other classical poets of Persia. He is the foremost and the best in the allegorical interpretation of his passionate spiritualism in chaste Punjabi language. He also represents that strong and living pious nature of Punjabi character which is more reasonable than emotional.

In Panduke, near Kasur in Lahore district, in 1680 A.D., a son was born to Sakhi Muhammad who was named Abdullah but was affectionately called Bullah. Sakhi Muhammad traced his descent from Gilani Sayyids of Bahawalpur. He came to Panduke and became a Maulavi. 2

Like all great men, there are many anecdotes related to the birth and childhood of Bullah but certain it is that from very early age, he had shown many proofs of his extraordinary perception and ability and religious bent of mind. As he grew older, he was placed under the tutorship of a renowned teacher, Maulavi Ghulam Murtaza of Kasur, from whom he learnt the basics of education and acquired elementary knowledge of Sufism.³

According to tradition, it is said that on attaining youth, one day while roaming around, he came to Batala in Gurdaspur district, another

important seat of Islamic studies in the Punjab in those days. Here like Mansur al-Hallaj, a great Sufi of Persia of the Ana'l-Haqq fame, Bullah is reported to have uttered 'I am Allah' (I am God). The utterance of these blasphemous words was too much for the orthodox Muslims of Batala who promptly took him to the highly learned Sheikh Fazaluddin of their township.4 Perceiving extra-ordinary Sufistic leanings of Bullah, Sheikh Fazaluddin explained to Bullah's detractors that Bullah was right. is Alha" إلما (which, literally, means alhar, المان unbaked or immature). He also recommended that to make him mature and properly groomed, Bullah should be sent to Shah Inayat, a Sufi of renown. 5 Shah Inayat, by profession was arain ارائين (cultivator), who also originally belonged to Kasur but because of differences with the Pathan governor Husain Khan there, had left his native place and came over to Lahore where he followed his profession and also pursued Sufism. He was a highly venerated Sufi of the Qadariya order.6 Accordingly, Bullah, in search of Shah Ianyat, came to Lahore.

There are interesting anecdotes related to Bullah's first meeting with his future preceptor.

According to one tradition, when Bullah reached Shah Inayat's place, the latter was sowing onions in his fields. Bullah told Shah Inayat that he had come to him to find the path of reaching God, whereupon Shah Inayat, impromptu, told him -

Bullia rabb da ki pana ee

Edhron puttna te odharon lane ee.

(Oh Bullah, the secret of God is this: on this side He uproots, on the other side He creates.)

Bullah was so deeply impressed by this utterance that he fell on the feet of Shah Inayat and took him as his spiritual preceptor.

According to another tradition, quoted by L. Ramakrishna in Panjabi Sufi Poets, it is said that Shah Inayat was the head gardener of Shalimar

Gardens at Lahore. When in Lahore, Bulleh Shah visited the gardens. and, as it was summer, he roamed around in the mago-groves. Looking at the ripe mangoes, Bullah wanted to taste them and therefore looked around for the gardener in order to seek his permission to take a few mangoes. When he could not find the garedner and, to avoid the sin of stealing, he cried aloud "Allah Ghani" الله عنى whereupon a ripe mango fell into his hand. He repeated the magic words and each time a mango fell. He collected a few mangoes and as he was about to make himself comfortable in a corner, to taste the fruit thus collected, the head gardener appeared on the scene and accused him of stealing the mangoes. Bullah, who was Sayyid, considered the gardener a man of low origin, wanted to demonstrate his occult powers and very emphatically declared that he had not stolen the mangoes but the mangoes had fallen into his hands. He repeated the word "Allah Ghani" and a mangoe fell into his hands. To Bullah's great surprise, the head gardener was not at all impressed but kept on smiling innocently. Then the head gardener chided Bullah and told him that he did not know how to pronounce properly the holy words which reduces their power. So saying, the head gardener uttered "Allah Ghani", and lo! all the fruits in the gardens fell on the lawns. Once again he repeated the same words and the fruits went back on the trees. This defeat inflicted by the head gardener, whom Sayyid Bullah considered ignorant and low, so deeply affected Bullah that he at once fell at the feet of the head gardener, who was none else than Shah Inayat himself, the famous Sufi belonging to the Qadariya silsila, and sought to be classed as his disciple which request was immediately granted.8

Be that as it may, Bullah was greatly impressed by the greatness of Shah Inayat and considered himself to be fortunate enough for having met such a *murshid*. He says -

बुल्ला शाहू वे नीच कमीनी शाह इनायत तारे !

Bullah shahu we neech kamini shah inayat tare ! (Bullah says that he is low and mean but Lord Inayat will save him.)

And again he says-

کیمے شاہ دی سنو حکایت بادی کیڑیا ہوگ ہرائت میرامرشد شاہ عنایت اوہو سنگھا وے بار

बुल्ले शाह दी सुनो हकायत हादी पकड़ियाँ होग हदायत

मेरा मुरशद शाह इनायत ओहो लन्धावे पार

Bulleh Shah di sunno hakait Hadi pakrian hog hadait! Mera murshid Shah Inayat Oh langai par!!¹⁰

(Listen to the story of Bulleh Shah, he has got hold of a teacher and shall have salvation. My teacher, Shah Inayat, will take me across.)

Hazrat Sheikh Muhammad Inayatullah, popularly known as Shah Inayat Qadari, was born at Kasur. It would appear that he was a contemporary of Emperor Aurangzeb and perhaps saw a part of the reign of Emperor Shah Jahan. The Wazai-i-Kalaan gives the year of his death as 1735 A.D., during the time of Emperor Muhammad Shah. He had acquired a good knowledge of Persian and Arabic. As he was born with a mystic disposition, he became a disciple of the famous Sufi scholar Muhammad Ali Raza Shattari. As earlier mentioned, because of differences with the Hakim of Kasur, Husain Khan, he migrated to Lahore where he established an institution of his own. In this institution came men of education for advanced learning in philosophy, Sufism and other spiritual sciences of the time.

Qadaris of the Punjab were known for their philosophic studies and were even inclined towards Hindu philosophy. In *Dastur-al-Amal*, Shah Inayat has described various methods Hindus employed for attainment of salvation in ancient times. According to him this knowledge was acquired and carried by the Greeks after Alexander's invasion of India, from where

it was borrowed by the ancient Persians and subsequently adopted by the mystics of Islamic countries. 12

Shah Inayat wrote considerably on Sufism and its developments. His writings were mostly in Persian. 13 He was an erudite scholar whom Bulleh Shah made his hadi or guru. The action of Bullah was highly displeasing to his family who tried to dissuade him to give up Shah Inayat and find another murshid. But Bullah was firm and paid no heed to them. The following will show the indignation of the family -

لَبِعِ نوں سمجاون آئیاں بہناں تے تھر جا ئیاں آل نبی اولاد علی دی بُٹھیا توں کی نیکاں کا کیاں مَن بے کبھیا سا ڈاکہنا چٹر دے بلّا رائیاں

बुल्ले नू समझावन आइयाँ बहना ते भरजाइयाँ आल नबी औलाद अली दी बुल्लया तूँ की लीकाँ लाईयाँ मन लै बुल्लया साडा कहना छड दे पल्ला राईयाँ ।

Bulleh nun samjhawan aiyan behanan te bharjaiyan, Al nabi aulad ali di bullia tun ki likaan laiyan, Mann lai bullia sada kehna chhad de palla raiyan !¹⁴

(To Bullah sisters and sisters-in-law came to advise. Why, O Bullah, have you smeared the family of the Prophet and the descendants of Ali (by being a disciple of Shah Inayat)? Listen to us, Bullah, and leave the skirt of the arain (farmer).

To this reproach Bullah firmly replies:

جيرًا سانون سيرآ كه دوزخ مِلن سجائيان جيرًا سانون رامِن آكه بهضتي مِنيكان باليان هج تون دوس باغ بهاران لمحياطان مجاراتيان

जेहड़ा सानू सईयद आखे दोज़ख मिलन सजाइयाँ जेड़ा सानू राईँ आखे बहशतीं पीगाँ पाईयाँ जे तूँ लोड़ें बाग बहाराँ बुक्लिया तालब होजा राईयाँ। Jehra sanu sayyid akkhe dozakh miln sajaiyan, Jehra sanu rain akkhe bahishti peengaan paiyan Je tun lore bag baharan Bulliah talib hoja raiyan !15

(He who calls me a Sayyid, shall be punished in Hell; he who calls me an arain (farmer) shall have swings in Heaven; O Bullah, if you want pleasures of the garden become a disciple of arain.)

When all the persuasions failed, the family had no alternative but to leave Bullah alone. It is said that only one of his sisters understood him and supported him in his spiritual pursuits and search for the truth. 16

Bullah came over and lived with his teacher and tried to master the secrets of his teachings. Thus began the mystic career of Bulleh Shah.

There were, broadly speaking, three phases in the life of Bulleh Shah. In the first phase which commenced with his becoming a disciple of Shah Inayat, he spent more of his time in deep study and also wrote verses in Punjabi language which are rather simple, yet sometimes emotional and sentimental, and simply betray the sensibilities of a novice whose thoughts, expressions and poetic accomplishments have yet to mature as can be observed from the following extract from a famous *Kafi* composed by Bulleh Shah -

دل لوچ ما ہی یار نوں دل لوجے ما ہی بارنوں
اکم ہو مہی گلاں کر دیاں ایک روندای دھوندای مجردای
دل لوجے اس یا ر نوں
دل لوجے اس یا ر نوں
میں نہاتی دھوتی رہ تئی ایک گذارہ ماہی دل برگئی
دل لوجے ما ہی یا ر نوں
دل لوجے ما ہی یا ر نوں
میں دیاں گھائی کیتیاں سولاں گھر و فیروں لیتیاں
دل لوجے ما ہی دیدا ر لوں
گھر آ دے ما ہی دیدا ر لوں
دکھر آ دے ما ہی دیدا ر نوں
دکھر آ دے ما ہی دیدا ر نوں
دکھر آ دے ما ہی یا ر نوں

दिल लोचे माही यार नू दिल लोचे माही यार नू

इक हस हस गल्लाँ करदीयाँ इक रोन्दीयाँ धोन्दीयाँ फिरदीयाँ कहीयो फुली बसतँ बहार नू दिल लोचे माही यार न्

मैं नहाती धोती रह गई इक गढँ माही दिल बह गई भा लाई हार श्रगाँर नू दिल लोचे माही यार नू

में दुतियाँ घायल कीतियाँ सूलाँ घेर ग्रीफेरौँ लीतियाँ घर आवे माही दीदार नू दिल लोचे माही यार नू

बुक्ला हुन साजन घर आया मैं घुट राझंन गल लाया देख गऐ समुन्द्रौँ पार नू दिल लोचे माही यार नू

Dil loche mahi yar nun,
Dil loche mahi yar nun!

Ikk hass hass gallan kardian, ikk rondian dhondian phirdian Kahio phulli basant bahar nun Dil loche mahi yar nun !

Mein nahti dhoti reh gayee, ikk gandh mahi dil beh gayee,
Bhah lai har shinghar nun
Dil loche mahi yar nun!

Mein dutian ghayal keetian, Sulaan gher chaupheron littian,
Ghar awe mahi deedar nun
Dil loche mahi yar nun!

Bullah hun sajan ghar aya, mein ghutt ranjhan gall laya, Dekh gaey samundaron par nun Dil loche mahi yar nun !¹⁷

(Heart craves for friend beloved, heart craves for friend beloved. Some (lovers) laugh and laughingly converse, others crying and wailing wander, say in this season of Spring. Heart craves, for friend beloved.

I washed and bathed in vain, one knot (grudge) has settled in my heart. O Beloved (for not coming), I put fire to my cosmetics. Heart craves, for friend beloved.

I am wounded by taunts, terrible pains have surrounded me, I await the manifestation of my Beloved. Heart craves, for friend beloved.

Bullah, now the friend has come, I have embraced hard my Ranjha (God), behold us crossing the occean. Heart craves, for friend beloved.)

In this phase, Bullah was confined to his strict Islamic theological ideas which, in the subsequent phase, he shook off completely. He still believed in the idea of heaven, hell and earth as he says -

بلّهاشامون کوئی نہیں استھے او کھے دو ہی سرائے سنجل سنجل قدم شکائیں کھرآون دوجی وار نہیں اُٹھ جاگ گھراڑے مار نہیں

बुल्ले शाहू बिन कोई नहीं ऐथे ओथे दो ही सराए समँल सँभल कदम टिकाई फिर आवन दूजी वार नहीं उठ जाग घुराड़े मार नहीं

Bullah shauh bin koi nahin aithe otthe do hi sarae, Sambhal sambhal kadam tikain phir awan duji war nahin, Utth jag ghurare mar nahin !¹⁸

("Bullah, without Lord, there is no one here (earth) or there (heaven and hell). Carefully, carefully let your step fall because for a second time you shall not come. Awake arise and snore no more.)

During the same period, Bullah appears to have been scared of death and the grave, as he says -

اکھ جاگ گھراڑے مار نہیں اے سُون تیرے درکا ر نہیں اِک روز جانوں جانا ہے تیرا گوشت کیٹریاں کھانا ہے کر حَتیامنوں و سار نہیں اُکھ جاگ گھراڑے مار نہیں उठ जाग घुराड़े मार नहीं ऐ सौन तेरे दरकार नहीं इक रोज़ जहानो जाना है तेरा गोश्त कीड़ियाँ खाना है कर चेता मनो विसार नहीं उठ जाग घुराड़े मार नहीं

> Utth jag ghurare mar nahin Eh saun tere darkar nahin Ikk roz jahano jana hai Tera gosht kirian khana hai Kar cheta mano visar nahin Utth jag ghurare mar nahin!

(Awake, arise and snore no more; this sleep is not needed by you. One day you have to part from this world, in the grave you have to fit, your flesh will be eaten by the insects; remember this, do not forget your heart's desire (of meeting the Lord). Awake, arise and snore no more.)

Bulleh Shah was still convinced that one comes to this world to lead a life and he has to achieve his objective in this life only, as he says -

رین گئی لینکے سب تارے تین اجے نہ شنیوں کوچ نقائے کر لے اچ کرن داہرا بہڑ نہ ہوسی آون تیرا اب تو جاگے مسافر بہا ہے

रैन गई लिशके सब तारे अब तो जाग मुसाफ़िर प्यारे तैं अझे ना सुनयौं कूच नक्कारे कर लै अझ करन दा बेरा बुहड़ ना होसी आवन तेरा अब तो जाग मुसाफ़िर प्यारे

Rein gaiyee lishke sab tare Ab to jag musafir piare

Tain ajje na suniyon kuch naqqare

Kar lai ajj karan da bera Bohar na hosi awan tera Ab to jag musafir piare !20

(The night has passed when the stars twinkled; now awake dear passenger. It seems you have not heard the last post; do today what you have been sent to do, because you shall not return. Now awake dear passenger.)

Bullah does not yet believe in the doctrine of transmigration of soul which, later on, of course, he will accept as part of Advaitism. He says -

توں الیس جہانوں جائے گی فیر قدم نر اسیقے بائے گی اے جوبن روپ ونجائے گی تئیں رہنا و جے سندارتہیں

तूं ऐस जहानाँ जाऐ गी

फेर कदम ना ऐथे पाऐ गी

ऐ जोबन रुप वन्जाऐ गी

तैं रहना विच सँसार नहीं ।

Tun es jahano jaegee Pher kadam na etthe paegee Eh joban rup vanjhaegee Tain rehna wich sansar nahin P

(From this world you will depart, never again to put your feet here; your youth and beauty shall be wasted as you are not going to live (for ever) in the world.)

In the first phase of his mystic life, Bulleh Shah was very much confined to strict Islamic code and, therefore, sang only within the parameters of his professed beliefs. But this phase of his mystic life does not appear to have lasted long.

In the second phase of his mystic life which began soon after the first, Bullah Shah's outlook broadened and he assimilated more of Indian thought, especially Vaishnava philosophy in his adoration of his Guru or Murshid whom he places on the level of God and, with broadened outlook, his poetry also matured considerably in thought and force of character.

The following verse resembles closely the Vaishnava idea and emotion -

इक अनधेरी कोठड़ी दूजा दीवा ना बाती बाहौँ पकड़ जम लै चले कोई सगँ ना साथी ।

Ikk andheri kothari duja diva na bati Bahon pakar jum lai chale koi sang na sathi.²²

(There is one dark chamber (world) without any lamp or wick (hope). Holding my wrist messengers of death are taking me unaccompanied and companionless.)

During the reign of Aurangzeb and soon thereafter, the political situation of the times was against all liberal thought and especially against the Sufis of Qadariya order of Shah Inayat's. His preceptor, Shah Inayat, forbade Bulleh Shah to speak freely and openly against the established Muhammadan beliefs. But Bullah did not pay any heed to the valuable advice of his master as is quite clear from his following utterances -

کمنے نوں لوک مُتی دیدے لمیا توں جا بیٹر مسیتی وقع میں دیے کہ ہوندا جودلوں نماز نہ کیتی باہروں باک نے ہوندا جو اندروں گئ نہ بلیتی بن مرف کال کمنے کیے ہوندا جو اندروں گئ نہ بلیتی بن مرف کال کمنے ایری ایوس گئی عباد سے کیتی معظم نمازاں تے حکم روزے کلمے تے بھر گئی سیابی بمان شوہ اندر مِلیا مجملی رہوے لوکا کی گھا شاہ شوہ اندر مِلیا مجملی رہوے لوکا کی م

बुल्ले नू लोक मत्ती देन्दे बुल्लिया तूँ जा बैठ मसीती विच मसीताँ दे की कुझ होन्दा जो दिलाँ नमाज़ ना कीती बाहरीँ पाक कीते की होन्दा जो अन्द्रौँ गई ना पलीती बिन मुरशद कामल बुल्लिया तेरी ऐवैं गई इबादत कीती भठ नमाजाँ ते चिकड़ रोज़े कलमे ते फिर गई सियाही बुल्ला शाह शऊ अन्दर मिलेया भुल्ली फिरे लोकाई । Bulleh nun lok matti dende bulliah tun ja baith masiti Wichch masitan de kih kujh honda jo dilo namaz na kiti Bahron pak kite kih hunda jo andron gai na paliti Bin murshid kamil bulliah teri ainwen gaiyee ibadat kiti Bhath namazan te chikkar roze kalme te phir gaiyee siahi Bulleh Shah shauh andron milia bhulli phire lukai [23]

(To Bullah people give advice that O Bullah go and sit in the mosque; what is the use of going to the mosque, if the heart has not said the prayer? What matters it being pure outside when from inside impurity has not gone? Without a prefect master, says Bullah, your prayers have gone in vain. Throw the prayers in the fire and *roze* (fasts in the month of *Ramzan*) in quagmire! Over the *Kalma* black ink has passed. Bulleh Shah says that the Lord is met from within, but the ignorant people are searching elsewhere.)

Again Bulleh Shah says -

مجھا بی مشراب نے کھا کیاب! میٹھ ال ٹراں دی آگ چوری کرتے بھن گھررب دا اوس ٹھگاں دے ٹھگ نوں ٹھگ

बुल्ला पी शराब ते खा कबाब हेठ बाल हड्डाँ दी आग चोरी कर ते भन घर रब्ब दा ओस ठागाँ दे ठग नू ठग।

Bullah pi sharab te khha kabab ! Heth baal haddan di aag, Chori kar te bhann ghar rabb da Os thaggan de thagg nun thagg !!²⁴

(Bullah drink wine and eat kababs and underneath light the fire with bones; steal and break the house of God and in this manner cheat the Great Cheater (God).)

Bullah was against all forms, formalities and normally accepted religious rituals which he emphatically denounced in his following verse -

بھو کھالی ہین سے فی لوٹا انہ ہم وات ہے ما صا سوٹا مات کہندے دے دے ہوکا مات کی طابوں کھا مردار ماتوں کھا مردار عشق دی نویوں نوی بہار میں میں سب عشق دی نویوں نوی بہار ویرے وار یا میں کولوں ڈریا جستے و مبرے ناد ہرار جستے و مبرے ناد ہرار میں سیدے کردیاں گیس کے متھے سیدے کردیاں گیس کے متھے سیدے کردیاں گیس کے متھے میں نویوں نویوں نوی بہار بین نویوں نوی بہار بین نویوں نویوں نوی بہار

फूक मुस्सला भन सुट लोटा ना फड़ तसबीह आसा सोटा आशक कहन्दे दे दे होका तरक हलालाँ खा मुरदार इशक दी नवीयाँ नवी बहार !

जाँ में सबक इश्क दा पढ़या ज्योड़ा मसजद कोलौं डरया डेरे जा ठाकर दे वड़या जित्थे वजदे नाद हज़ार इश्क दी नवीयौं नवी बहार !

वेद कुरान पढ़े पढ़ थके सजदे करदेयाँ घिस गएं मत्थे ना रब्ब तीरथ ना रब्ब मके जिन पाया तिस नूर जमाल

lets, such as Mansur

इश्क दी नवीयौँ नवी बहार ॥

bearing afterward

of reine of fusier to

Phook musalla bhann sutt lota Na pharr tasbih aasa sota Ashiq kehnde de de hauka Tarak halalon kha murdar Ishq di naviyon navi bahar!

Jan mein sabaq ishq da padhia Jeura masjid kolon dariya Dere ja thakur de warriya Jitthe wajde nad hazaar Ishq di naviyon navi bahar!

Ved quran padhe padh thakke Sajde kardian ghiss gaye matthe Na rabb tirath na rabb makke Jin paya tis nur jamal Ishq di naviyon navi bahar !²⁵

(Burn the prayer carpet and break the vessel for doing wuzu (ablutions); neither hold rosary nor hold the staff. Lovers speak aloud to rid of false distinctions. (It) is the newest spring of love (Divine).

(When I read the lesson of Love (Divine), I got scared of the mosque and I went to the temple where thousand bells toll. (It) is the newest spring of Love (Divine).)

(I am tired of reading Veds and Quran (Holy books) and by paying repeated obeisance, my forehead is rubbed; God is found neither at pilgrimages nor is He found at Mecca. Whoever has found Him, it is from within him. (It) is the newest spring of Love (Divine).)

Such utterances of Bulleh Shah greatly annoyed his master, Shah Inayat, who practised *Haqiqat* (reality) in the veil of *Tariqat* (the established path of Islam) in order to escape the fate of many Sufis of Islamic countries who had to sacrifice their lives for their professed beliefs, such as Mansur al-Hallaj (of *Ana'l-Haqq* fame) and Shamsi Tabrizi. Bullah, being a new

convert to Sufism, did not pay much heed to the advice of his master which greatly disturbed the latter who sent Bullah away and refused to see him again.

After some time, Bullah, realising the truth of his master's advice, regretted and wanted to go back to his spiritual preceptor. He tried all sorts of devices but Shah Inayat ignored him.

Bullah's adoration and respect for his murshid were profound. For him no difference existed between his hadi and God. In this period of separation from his preceptor, Bulleh Shah composed some Kafis, such as -

وَت ند كر سال من را تخفیت یار دا در اولیا مشق املادی داری اسلامی مشق املادی دات نوكال دامینه كئی ول كرال بيكار كسين برمنها اس و حال ایمو حالے كون كوئى دم ماردادے ارا

वत ना करसाँ मन राँझे ते यार दा वे अड़या इश्क अल्लाह दी ज़ात लोकाँ दा मेहना कई वल कराँ पुकार किसे नहीँ रहना उसे दा हाल ऐहो जाने कौन कोई दम मारदा वे अड़या ।

> Watt na karsan mann ranjhe te yar da we aria Ishq allah di zat lokan da mehna, Kai wal karan pukar kise nahin rehna; Use da hal oho jane, kaun koi dam marda we aria.²⁶

(Never shall I pride for my Ranjha (God), O comrade; love is an attribute of God but for the people, it is a taunt. To whom shall I call as no one shall live eternally; His condition He alone knows, who is there who can live for ever, O comrade.)

Again Bulleh Shah says -

ورد وہونی بنی درتیرے نوبی درور تخبانی دا کوسٹے چڑھیاں میں ہوکا منتق داجوں کوئی نہ لوکا اس دا مول نہ کھانا دھوکا جنگل بتی ملے نہ مٹور دے دیدار ہویا جدراہی اچن چستے بٹی کل مجانی دھاڈھی کیتی بے برواہی مینوں میلیا مٹھگ لاہور दरद दहोनी पई दर तेरे कोठे चड़याँ मैं होका इस दा मोल ना खाना धोका दे दीदार होया जद राही डाडी कीती बे परवा ही

Dard dahoni payee dar tere Kothe chardian main hoka Is da mol na khana dhoka De deedar hoya jad rahi Dadhy kiti be parwahi तूँ ही दरद रँझानी दा इश्क वहाजौँ कोई ना लोका जँगल बसती मिले ना ठोर अच्चन चेती पुई गल फाही मैंनू मिलया ठग लाहौर ।

Tun hain dard ranjhani da Ishq wahajo koi na loka Jungal basti mile na thor Achchan cheti payee gull phahi Mainun milia thagg lahore.

(With pains (of separation) I am lying at your door, (of the master), only you can cure my pains; when I climb upstairs I become breathless as love does not remain hidden. One should not be deceived because there is no comfort either in solitude (jungle) or in company (habitation); when he (my master) stopped showing himself, all of a sudden this problem has arisen; I was extremely careless, I met cheater of Lahore (my master).

When all attempts failed, Bullah was greatly concerned and did not know how to approach his master for conciliation. He knew his master's love for music and dancing. He learnt playing on sarangi. One day when Shah Inayat was about to enter mosque for offering namaz, Bulleh Shah, donning woman's clothes, holding sarangi in his hands, began to sing and dance outside the mosque to attract his master by singing the following Kafi -

بہلی پوڑی بریم دی بی سیرت ڈیرا ماجی سے جے کرن میں ممکھ دیکھاں نیرا کیں باجھوں میرا کون ہے دل د صرکے میرا آر عنائیت فا دری جی جا ہے میسرا میں اُڈریکاں کررہی کدی آگرے بھیرا ڈھو نڈسٹہرسب معالیا قاصد کھلاں کیبڑا چڑھی آں ڈولی بریم دی دل دھڑکے میرا آڈو عنائیت قادری جی جاہے میسرا पहली पौड़ी प्रेम दी पुल सीरते डेरा हाजी मक्के हज्ज करन मैं मुख देखाँ तेरा तैं बाझौं मेरा कौन है दिल ढाहो ना मेरा आओ इनायत कादरी जी चाहे मेरा ।

में उड़ीकाँ कर रही कदी आकरे फेरा दूढँ शहर सब भालिया कासद घक्नाँ केहड़ा चढ़ी आँ डोली प्रेम दी दिल धड़के मेरा आओ इनायत कादरी जी चाहे मेरा ॥

Pehili pauri prem di pul-sirate dera Hajji makke hajj karan main mukhkh dekhan tera Tain bajhon mera kaun hai dil dhao na mera Aao inayat qadari ji chahe mera!

Main uddikan kar rahi kadi aa kare phera Doondh shehar sabh bhalia kasad ghallan kera Charhi an doli prem di dil dharke mera Aao inayat qadari ji chahe mera !!²⁷

(The first step on the ladder of love is like being on Pul Sirat (Siratul Mustaquim of the Quran). Hajjis may perform pilgrimage at Mecca, but I look to your face. Without you no one is mine so don't break my heart; come Inayat Qadari, my heart desires you.

I am waiting in the hope that some time you will visit me. I have looked around the town and what messenger should I send? I am now sitting in the palanquin of love and my heart is palpitating; come Inayat Qadari, my heart desires you).

This was enough for Shah Inayat to know who was the singer. Coming closer, he enquired, "Are you Bullah?" The singer replied, "No, Hazrat, I am *Bhulla* (repentent)." Shah Inayat forgave Bullah and embraced him. He once again came to live with his master and remained with him till his end. Shah Inayat died in 1735 A.D., and Bulleh Shah inherited his mantle and became his *gaddi-nashin* in which position he remained for

the next twenty odd years and carried on, admirably well, the Sufistic work. On his death in 1758 A.D., Bullah was buried at Kasur where an impressive mausoleum was built which is quite close to the Railway Station and every year in the month of Muharram, Urs Sharif is held to this day.

In this second phase of his mystic life, Bulleh Shah started believing in the doctrines of transmigration and reincarnation and also adopted the theory of Karma (action). Theory of Karma is, in fact, alien to Sufism but many Indian Sufis, and almost all the Punjabi Sufis, under Hindu intellectual and philosophical influences, adopted the doctrines of transmigration and reincarnation and supplemented with the theory of Karma, in the Seventeenth and the Eighteenth centuries. Bulleh Shah says -

वेद पोथी की दोश है, हीने करम हमारे

Ved pothi ki dosh hai, hine karam hamare.30

(There is no fault in the book Ved, my karmas—actions are low).

At the close of the second phase of Bullah's mystic life, it can be surmised from his various compositions that he, perhaps, had intermittent visions of the Lord which the Sufi strives to achieve, guided by the Will of God, by passing through various stages (maqamat) and states (ahwal) in his pilgrimage to reach the Divine Beloved and thus attain union with Him. Bulleh Shah had the vision which the Sufis long to have, but he had not as yet attained that stage where differences do not exist. His vision of the Lord was obtained in the orthodox fashion and was tinged with the colours of Islam. He, therefore, sang of this vision, in the traditional way, exalting the Prophet:

مِن مَین کھیا سو ہنا یا رمس دے مُسن داگرم بازاد جد آمد اِک اِکا سی، نہ ظا ہر کوئی تحبلا سی نہ رب دسول نہ انڈسی ' نہ زا ہر کہار نہ دب دسول نہ انڈسی ' نہ زا ہر کہار بدوں وا با عیناس بے مضبہ بے منونہ سی

ذکو فی رنگ منونہ سی، مین گناگوں ہرار

ہارا بہن پوشاکان آیا، آدم ابنا نام دھرایا
امدوں بن احد آیا، نبیاں دا سرواد
کن کہا فاکن کہایا، بو عَبَیٰ سے جوں بنایا
امددے وق میم رلایا، تاں کیتا ایر لیا ر

हुन में लक्खया सोहना यार, जिस दे हुसन दा गरम बज़ार जद अहद इक इक्ला सी, ना ज़ाहर कोई तज़क्ला सी ना रब्ब रसूल ना अल्लाह सी ना ज़ाबर कहार बे चूँ वा बा चगुना सी बेशुबा बे नमूना सी ना कोई रगँ नमूना सी, हुन गुनागूँ हज़ार

प्यारा पहन पोशकाँ आया, आदम अपना नाम धराया
. अहद तो बन अहमद आया, नबीयाँ दा सरदार
कुन कहा फ़ाकुन कहाया, बे चुनी से चूँ बनाया
अहद दे विच मीम रलाया ताँ कीता ऐड पसार

Hun main lakkhia sohna yar, jis de husn da garam bazar Jad ahad ikk ikkla si, na zahar koi tajalla si Na rabb rasul na allah si na zaber kahar Be chun wa ba chaguna si, be shubha be namuna si Na koi rang namuna si, hun gunagun hazar.

Piara pehan pushakan aya, adam apna nam dharaya Ahad ton ban ahmad aya, nabian da sardar. Kun kaha fakun kahaiya, be chuni se chun banaya Ahad de wich mim ralaiya tan kita aid pasaar.31

(Now I have seen the handsome friend whose handsomeness is in great demand. When the One was alone there was no light seen. There was neither God, nor Prophet nor Allah, even there was no cruel tyrant. The One was without likeness, was incomparable and without doubt and without form. He had no colour or shape, (but) now a thousand varieties. The dear One came wearing dresses (in different appearances) and had Adam name affixed. From the One, Ahmad was made, the chief of the Prophets. He said kun (let it be) and fayakun (so it happened) was said; out of no likeness, He created likeness. In Ahad He inserted mim (to make Ahmad) and then created this universe.)

Again Bullah says -

امد احمد وق فرق رُجِقیا رقی اِک فرق مروٹری دا اوکاں اونہاں فوں کافر آکھیا تے اونہاں کیہا مجھیا تینوں کا فرکا فر آکھرے توں آہو آہو آکھ

अहद अहमद विच फ़रक ना बुलिया, रती इक फ़रक मरोड़ी दा लोका ओहना नूँ काफ़र आखिया, ते ओहनां केहा बुलिया तैनू काफ़र काफ़र आखदे, तूँ आहू आहू आख ।

Ahad Ahmad wich faraq na bullia, rati ikk faraq marori da; Lokan unhan nun kafir akhia, te unhan keha bullia, Tainun kafir kafir akhh de, tun ahu ahu aakkh !³²

(There is no difference between Ahad and Ahmad (Prophet) except of a small twist (of *mim*); people called him unbeliever and he told Bullah that even if you are declared unbeliever you should say, I am that, I am that.)

Here Bulleh Shah was in the process of becoming a firm believer in Advaita and started seeing the all-pervading spirit, God, in all and independently of any religion.

Third and final phase of Bulleh Shah's mystic life was extraordinary indeed. In this phase, he became a completely matured Sufi and a firm believer of Vedantic conception of God and saw omnipotent, omni-present and all-pervading Lord in all. Like true Vedantist, he saw his Lord in everything and every one, friend or foe. He seems to have won glimpses

of immortality in this mortal life by passing away from self (fana) into the consciousness of survival in God (baqa). He also appears to have achieved complete union with the Lord, a phenomenon attained by the very few elect ones, in their mortal life. In this state of complete union with the Lord, all consciousness is lost and the mystic lives ever after in and with the Universal Self. Herein, in fact, lies the greatness of Sufi poet Bulleh Shah. He says -

کی کروانی کی کروا ؟ آپ اِکوکئی لکھ گھراں دے مالک سب گھر گھر وا کی کروانی کی کروا ؟

> موسیٰ اتے فرعون بنا کے · دو ہوکے کیوں لٹروا کی کردانی کی کردا ؟

ھامز نا ھر توہیں ہے بیُوچک کس نوں کھڑ دا کی کردا نی کی کردا ہ

की करदा नी की करदा ?

आप इक्को कई लख घराँ दा मालक सब घर घर दा की करदा नी की करदा ?

मूसा अते फ़रउन बना के दो होके क्यौँ लड़दा की करदा नी की करदा ?

हाज़र नाज़र तूँ ही है चूचक किस नू खड़दा

Kih karda ni ki karda ?

Aap ikko kai lakkh ghardan da Malak sabh ghar ghar da Kih karda ni ki karda ?

Musa ate pharun bana ke Do hoke kiun larda
Kih karda ni ki karda ?

Haazar naazar tuhe hain Chuchak kis nun kharda Kih karda ni ki karda ? 33 (What He does, friends, what He does? He is one but there are million houses and He is the Lord of every house. What He does, friends, what he does? By making Moses and Pharaoh, becoming two, why does He fight? What He does, friends, what he does? Thou art omnipresent, whom does Chuchak take away? (Here the story of Ranjha and Hir is alluded to; Chuckak, father of Hir, separated his daughter from Ranjha and kept her in close custody and, later on, gave her away in marriage to another person of his own choice.) What He does, friends, what He does? Can some one ask what the Beloved does?)

And again he says -

یاہے کی باہے ، ست گورو نے امکھ کھایا ہے کہوں و کرو نے امکھ کھایا ہے کہوں و کروں نے کہوں ہوں ہے کہوں اسلے کہوں ان کروں ہے کہوں ان کروں ہے کہوں ان کروں ہے کہوں ہیں ہے کہوں ہیں کہوں ہیں گار دوارہ ہے کہوں ہیرا گی جب دھارا ہے ، کہوں نیخ اس بن بن آیا ہے کہوں ترک کی بروس مجلت ہندوجب کروے ہو کہوں مجلت ہندوجب کروے ہو کہوں مجلت ہندوجب کروے ہو کہوں کو گھر لا ڈو لڑ یا ہے مہوں کو ان میا رائے طے میرا کا جوا ا میں درخن بیا داعدان مہوا ، دیا گاغنی تال اے کن کا یا ہے درخن بیا داعدان مہوا ، دیا گاغنی تال اے کن کا یا ہے درخن بیا داعدان مہوا ، دیا گاغنی تال اے کن کا یا ہے درخن بیا داعدان میوا ، دیا گاغنی تال اے کن کا یا ہے درخن بیا داعدان ہوا یا ہے کو یا یا ہے کا یا ہے کہوں کے کہوں کا یا ہے کہوں کا یا ہے کہوں کا یا ہے کہوں کی کا یا ہے کہوں کا یا ہے کہوں کی کا یا ہے کہوں کا یا ہے کہوں کا یا ہے کہوں کی کا یا ہے کہوں کا یا ہے کہوں کا یا ہے کا یا ہے کہوں کی کا یا ہے کہوں کی کا یا ہے کہوں کا یا ہے کہوں کا یا ہے کہوں کی کا یا ہوں کی کا یا ہوں کی کا یا ہوں کی کا یا ہوں کی کی کا یا ہوں کی کو کی کا یا ہوں کی کو کی کو کی کی کو کا یا ہوں کی کو کی کو کی کا یا ہوں کی کو کا یا ہوں کی کو کی کو کی کو کی کو کا یا ہوں کی کو کی کو کا یا ہوں کی کیا گوئی کی کا یا ہوں کی کو کی کو کی کو کا یا ہوں کی کی کو کی کو کا یا ہوں کی کو کی کو کی کو کا یا ہوں کی کا یا ہوں کی کو کی کو کا یا ہوں کی کو کا یا ہوں کی کی کو کا یا ہوں کی کو کا یا ہوں کی کو کا یا ہوں کی کو کو کی کو کی کو کی کو کو کو کی کو کو کی کو کی کو کو کو کی کو کو کو

पाया है कुज पाया है

कहूँ वैर पड़ा कहूँ बेली है

कहूँ आप गुरु कहूँ चेली है

कहूँ मसजद का वरतारा है

कहूँ बैरागी जप धारा है

कहूँ वुरक मुसल्ला पढ़ दे हो

कहूँ गोर कानी विच पड़दे हो

बुल्ले शहू दा मैं मोहताज हुआ

दर्शन पीआ दा इलाज हुआ,

सत गुरु ने अलख़ लखाया है !

कहूँ मजनू है कहूँ लैला है !

आपना रब्ब दिखाया है !

कहूँ बनया ठाकर दवारा है !

कहूँ शेख़ाँ बन बन आया है !

कहूँ भगत हिन्दू जप करदे हो !

हर घर घर लाड लडाया है !

महाराज मिले मेरा काज हुआ !

लग्गा इश्क ताँ ऐ गुण गाया है !

पाया है कुज पाया है।

Paya hai kujh paya hai, Kahun vair para kahun beli hai, Kahun aap guru kahu cheli hai. Kahun masjid ka vartara hai, Kahun bairagi jap dhara hai. Kahun turak musalla parde ho. Kahun gor kani vich parde ho, Bulleh Shahu da main mohtaj hua, maharaj mile mera kaaj hua! Darshan pia da ilaj hua.

Sattguru ne allakh lakhaya hai! kahun Majnun hai kahun Laila hai! apna rab dikhaya hai! kahun banya thakar-dwara hai! kahun shekhan ban ban aya hai! kahun bhagat Hindu jap karde ho! har ghar ghar lad ladaya hai! laga ishq tan eh gun gaya hai!

Paya hai kujh paya hai 194

(I have found, I have found something. My true Guru has made manifest the Unmanifest. Somewhere It is an enemy somewhere It is a friend, somewhere It is Majnun, somewhere It is Laila, somewhere It is the preceptor, somewhere It is the disciple, in all It has manifested Its own path. Somewhere It is a mosque, somewhere It has become a temple, somewhere It is bairagi in meditation, somewhere It has become Sheikhs, somewhere as Muslims on the musalla, somewhere as Hindu bhagats praying. Somewhere He is engaged in digging graves, and in every house He has fondly fondled. Bullah says, of the Master I became desirous of meeting my preceptor, whom I met and my wish is fulfilled. The manifestation of the Dear One (God) was my cure, for having loved (God) I have sung this attribute of God. I have found, I have found something, etc.)

This highly intellectual and clear Vedantic conception of the Divine places Bullah in the top-most bracket of Sufis, such as Bayazid (Abu Yazid) Bistami, Al-Hallaj, Shamsi Tabrizi and Jalaluddin Rumi. Even these Sufis spending their lives in established dogmas, struggled hard to become free of them, but Bullah obtained the Advait conception, in fact, soon after his initiation into Sufism. We hardly find another of his like among the Sufis in India who beheld God in Muhammad as well as in Christ,

Krishna, Rama, other Prophets, a poor begger in the street, or his own self. He says -

برندائین میں گئو چرا وے
انکا چڑھ کے ناڈو جاوے
مکے وابن حاجی آ دے
داہ واہ رنگ و ٹائی دا
جن کی تعین آپ جھیا ئی دا

ब्रदाँ बन में गऊ चरावे लकाँ चढ़ के नाड वजावे मक्के दा बन हाजी आवे वाह वाह रगँ वटाई दा हुन की थीँ आप छुपाई दा

Brindaban me gau charave Lanka char ke nad vajave Makke da ban haji ave Vah vah rang vatai da. Hun ki thin aap chhapaida?

(In Brindaban you grazed the cows, in Lanka you invaded and became victor; you become pilgrim at Mecca, and have made wonderful changes of form. What are you hiding yourself from now?).

And again he says -

سَيَرٌ بُن اِبِن مَيْن اِلِهِ بَرُبردے وق سالِه सयो हुन साजन में पायो हर हर दे विच समायो ।

(Oh friends, now I have found the Beloved, into each and every one He has entered.)

Bulleh Shah belonged to the philosophic and pantheistic school of Sufi thought and broke all shackles of religion, convention and sect. He was so completely convinced of His omnipresence that no differences existed for him—he became one with Him, the Divine Beloved, and experienced that universal joy which knows no bounds. Amongst the contemporary Indian Sufis who can be said to be somewhat nearer to him, in his liberal, pantheistic and cosmopolitan outlook of Sufism, were Mullah Shah and Sarmad.

Mullah Shah was a disciple of Mian Mir, the renowned Sufi of Lahore, who is said to have laid the foundation stone of Harmandir Sahib at Amritsar. Mullah Shah was also a keen follower of pantheistic philosophy of Sufism but lacked courage to declare it openly as did Bulleh Shah.

Mullah Shah was a native of Badakhshan. Aurangzeb's sister, Jahan Ara, writes about him: "He came to India at the age of twenty-five and went direct of Kashmir, where he spent three years as a student. Thereafter, he came to Lahore and remained in the service of Mian Mir for approximately nineteen years, and, during all these years, he went back to Kashmir only in summer."

As Mian Mir did not initiate princes and rich people as his disciples, it was Mullah Shah who initiated Dara Shikoh and his sister Jahan Ara Begam. She has written Mullah Shah's life in a small work "Sahibiya". Earlier she was a devotee of the Chishtiya order and had written a biography of Moinuddin Chishti.

Mullah Shah prayed and meditated night and day. Mian Mir had a very high opinion of him. No servants were kept, no meals were cooked and no lamps were lighted in his house and he used to sit in the darkness and meditate. "One night as I attended upon him", says Dara Shikoh, "he asked some one to bring a light and then turning towards me remarked that he had ordered the Light for me as he always meditated in the dark cell."

Mullah Shah was summoned to Delhi by Aurangzeb in 1661 A.D., because he was a friend and patron of Dara Shikoh. On the way to Delhi he stopped at Lahore and died when he prayed at the tomb of Mian Mir. He was a Sufi of liberal outlook and very popular with the princes and the poor alike.

Sarmad was a mystic of extraordinary attainments and was universally known as a cynic philosopher. He was originally a Jew who had subsequently embraced Islam. He lived the life of an asectic. He used to walk about naked in the streets of Delhi and, for his Sufistic attainments, was also highly venerated by Prince Dara Shikoh. Because of his revolutionary ideas and unconventional way of life, strongly opposed and condemned by the orthodox Muslim *Ulema*, and for his proximity to Prince Dara Shikoh, Sarmad had to sacrifice his life when Aurangzeb ascended the throne.

In his Advait conception and pantheism, Bullah says -

بُنهای ما نال میں کون ؟

ذ میں مومن وی مسیال ، ندمیں وی کفر دیاں رسیال دمیں موسیٰ ند فرعون دمیں موسیٰ ند فرعون دمیں موسیٰ ند فرعون منظیل اندر وید کتابال ، ند وی بھنگال ندشرابال ، ند وی جنگال ندشرابال ، ند وی جنگال ندشرابال میں کون ؟

ند میں جیرمذہب وا پایا ، ندمیں کون ؟

ند میں ابنانام د حرایا ، ندوی بیرال ندوی جنون از میں کون ؟

د میں ابنانام د حرایا ، ندمیں کون ؟

اول آخراب نوں جانال ، ندکوئی دوجا جود بجھانال میں کون ؟

میرمذہب نول جانال ، مندوی میرال یوں ؟

میرمذہ کوئی سیانال ، مندوئی دوجا جود بجھانال اللہ میں کون ؟

میرمذہ کوئی سیانال ، مندوئی دوجا جود بجھانال میں کون ؟

बुलया की जाना मैं कौन ?

ना मैं मोमन् विच मसीता

ना मैं विच कुफ़र दीयाँ रीताँ

ना मैं पाँका विच पलीता

ना में मूसा ना फ़रऊन !

बुलया की जाना मैं कौन ?

ना मैं अन्दर वैद किताबाँ

ना विच भाँगा ना शराबाँ

ना विच रिन्दाँ मस्त ख़राबाँ

ना विच जागन ना विच सौन

बुलया की जाना में कौन ?

ना मैं भेद मज़हब दा पाया ना मैं अपना नाम धराया

ना मैं आदम हव्या जाया

ना विच बैठाँ ना विच भीन !

बुल्लया की जाना मैं कौन ?

अव्वल आख़र आप नूँ जाना मैथौँ होर ना कोई सेयाना

ना कोई दूजा होर पछानाँ वुला शहू खड़ा है कौन !

बुल्लया की जाना में कौन ?

Bullia ki janan main kaun ?

Na main moman wich masitan, na main wich kufar dian ritan Na main pakan wich palitan, na main musa na phiraun ! Bullia ki janan main kaun ?

Na main andar vaid kitaban, na wich bhangan na sharaban Na wich rindan mast kharaban, na wich jagan, na wich saun ! Bullia ki janan main kaun ?

Na main bhed mazhab da paya, na main adam hawa jaya Na main apna nam dharaya, na wich baithan na wich bhaun! Bullia ki janan main kaun ?

Awwal akhar aap nun janan, na koi duja hor pachhanan Maithon hor na koi siana, Bullah shahu khara hai kaun Bullia ki janan main kaun 287

(Bullah, what do I know who I am? Neither am I a Muslim in the mosque nor am I in the ways of heathens, nor among the pure or sinful, nor am I Moses or the Pharaoh; Bullah, what do I know who I am? Neither am I in the books of doctors (Vaids), nor I in bhang (Cannabis Indica) and wine, nor in the company of the inebriated, neither awake nor asleep. Bullah, what do I know who I am? Neither have I found secret of religion, or am I born of Adam and Eve, neither have I taken a name, neither I am settled nor am I unsettled. Bullah, what do I know who I am? First and last I consider myself, none else as second do I recognise, none else is wiser than I. Bullah, what do I know who I am?)

Such pantheism with all its grandeur was peculiar to Bulleh Shah. His pantheism was fundamentally Hindu in its entirety and differed a great

deal from the pantheism of other Sufis because it was accompanied by the doctrines of transmigration and reincarnation and supplemented by the theory of *Karma*. He believed that for merging in the Universal Spirit, one life was not enough and it could be achieved by a constant effort through more than one life and the secret of achieving this goal was based not on religion but on good *karmas* (actions). He was convinced that for complete *fana* (annihilation), the mind and the heart of the seeker must be:

- a) free from sin,
- b) free from passion and ambition to achieve material happiness,
- c) convinced of and sure of pressence of God in his thought and act, and
- d) free from material bondage except a sense of rightful duty without attachment.

Another superiority of Bulleh Shah over other Sufis was that he never attempted the work of conversions. His advaita completely over-powered him and for him any kind of conversion was beyond his understanding as it was paradoxical and would have negated his own belief. For him, all religions were different paths leading to the same goal. This is quite reminiscent of the universal message of Shrimad Bhagvad Gita. As a Sufi the zeal and assiduity of the seeker was to be taken into account and not the religion he was born in. The spiritual summits to which Bulleh Shah reached places him far ahead of other Sufis not only in the Punjab but also of the world.³⁸

POETRY OF BULLEH SHAH

For most of the Sufis the goal was to find God in all His creation and thus attain union with Him. This union or annihilation in God was to be fully achieved after death, but in some very rare cases it was gained while living. Sufis referred to the stories of perfect love such as Yusuf Zulaikha, Hir Ranjha, Sohni Mahiwal, Sassi Punnu, Laila Majnun and others which have a spiritual significance for them. The heroines in these tales stand for the Sufi (the soul) and heroes for God (the Beloved Sought). After the Sufi has attained union with God he ceases to be the heroine and becomes one with the Beloved Sought (God).

Mystical verse played an important part in the Sufi life. Many anecdotes of the early Sufis relate how fond they were of quoting love-poetry, often in the first place, of purely human character which they interpretted allegorically to accord with their own passionate spiritualism. The mystic poetry, therefore, some times was sensuous and monotonous as the language of human love was used freely to describe the relationship between the Sufi and his Divine Beloved. In India, in general, and in the Punjab, in particular, this tradition was inherited by the Sufis from Persia. Whereas in Persia and other Islamic countries, the Beloved is described both as a man and as a woman, in India He became a man and the seeker became a woman. This essential change was due mainly to Hindu influence just as in Vaishnava poetry, God is Krishna, the cowherd, and the seeker or the lover, Radha, is a milkmaid.

Apart from this, the Sufis also borrowed from the Persians the terms for describing different parts of the Beloved which were interpretted by them allegorically. Even the rose and the *bulbul* and other material symbols of love were borrowed with abandon.

It is necessary to bear in mind how fundamental in Sufi thought is this allegory of love and how readily in their minds human and Divine imagery is interchanged. In languages and on themes, in metaphors and similes easily understood by the people, the Sufis composed poems, songs and hymns praising the Beloved, describing the pain and sorrow inflicted by separation, and ultimately the joy, peace and tranquillity attained in the union.

Bulleh Shah, the undisputed king of the Punjabi Sufi poetry, except in the early stages when he was a novice a few passing references to such eroticism were made, by and large, was free from the foreign influences. He called God the Beloved and Ranjha, but never went on to describe erotic attributes as Persian Sufis were wont to do. In his final phase of mystic life, to Bullah the Beloved was all-pervading Universal Soul and no difference existed for him. He talked of the eternal Beloved in terms highly spiritual and pure. This was indeed an innovation by him in the Punjabi Sufi poetry. He fell in love with the Divine Beloved and worldly love was superfluous for him; this was the main reason why his poetry was essentially non-erotic. His poetry was impregnated with and full of love divine. Another reason for the greatness of Bullah's poetry is that

it is most simple, beautiful in form and has no superfluous ornamentation and, therefore, liked by all and sundry. This is the greatness of Bulleh Shah as the poet. Who could express his union with God in so simple, heart-touching terms?

رانجها دانجها کری نی میں آپ رانجها ہوئی سندونی مینوں دھیدو رانجها ، ہیرنہ آکھو کوئ دانجها میں برنہ آکھو کوئ دانجها میں برنہ آکھو کوئ شیں برخ میں رانجها ، ہیرنہ آکھو کوئ میں نہیں او آپ ہے ، ابنی آپ کرے دلجو فی دانجها رانجها کردی نی میں آپ رائحها ، ہیرنہ آکھو کوئ سندو نی مینوں دھیدو رائجها ، ہیرنہ آکھو کوئ مینوں دھیدو رائجها ، ہیرنہ آکھو کوئ میں ایک میکوں موڈے بھرالوئ میں ایک میکوں موڈے بھرالوئ دانجها ہیں میں آپ وانجها ہوئ دانجها کوئ میں آپ وانجها ہوئ مینوں دھیدو رانجها ، ہیرنہ آکھوکوئ

राँझा राँझा करदी नी मैं आपे राँझा होई
सद्दो नी मैंनू धीदो राँझा हीर ना आखो कोई !
रैंझा मैं विच मैं राँझा विच होर ख़याल ना कोई
मैं नाहीँ ओह आपे है अपनी आप करे दिल जोई !
राँझा राँझा करदी नी मैं आपे राँझा होई
सद्दो नी मैंनू धीदो राँझा हीर ना आखो कोई !
हथ खुन्डी मेरे अग्गे माँगू मोडे भूरा लोई
बुल्ला हीर सलेटी वेखो किथे जा खलोई !
राँझा राँझा करदी नी मैं आपे राँझा होई
सद्दो नी मैंनू धीदो राँझा हीर ना आखो कोई !

Ranjha ranjha kardi ni main ape ranjha hoi
Saddo ni mainun dhido ranjha, hir na akhkho koi.
Ranjha main wich main ranjha wich hor khial na koi
Main nahin oh ape hai, appni aap kare diljoi.
Ranjha ranjha kardi ni main ape ranjha hoi
Saddo ni mainu dhidho ranjha, hir na akhkho koi.

Hatth khundi mere agge mangu, modhe bhura loi, Bullah Hir saleti dekho, kitthe ja khaloi.

Ranjha ranjha kardi ni main ape ranjha hoi Saddo ni mainu dhido ranjha, hir na akhkho koi.39

(Repeating Ranjha Ranjha, I have myself become Ranjha. Call me Dhido (pet name of Ranjha when he was a cowherd) Ranjha, none should call me Hir. Ranjha is in me, I am in Ranjha, none should call me Hir. Ranjha is in me, I am in Ranjha, and there is no other thought. I do not exist, He only exists and He amuses himself. Repeating Ranjha Ranjha, I have myself become Ranjha.

In my hand is the staff and before me is the wealth (cattle), round my shoulders is the coarse blanket (the garb of the cowherds); Bullah, behold the gray (beautiful) Hir, where has she gone and stood! Repeating Ranjha, Ranjha, I have myself become Ranjha.)

Bullah broke all the conventions and shackles of the accepted verse forms, the similes and mataphors, and evolved his own style; herein lies his originality in which he excels all the other Punjabi Sufi poets. He took similes from the life that was familiar to him. His poetry, though abstract, is easily understandable. He says -

میری قبکل دے وق چور

میری کبکل دے وق چور

کنہوں کوکسناواں نی ، میری گبکل دے وقع چور

چری چری جری نیکل گیا نی ، جگ وقی کیا شور

میری قبکل دے وقع چور

مسلمان سیریاں تورر دے کور

میری کبکل دے وقع چور

بیط گیا دو ایا دا تھے گھر ، ایہ وقت کی شور

بیط گیا دو ایا دا تھے گھر ، ایہ وقت کی شور

میری گبکل دے وقع چور

عرض منوردن مِليان بانگان ، مُسنيان تخت لابود شاه عنايت گذرهيان بانيان ، منک مهمب کِمِيرا (ور ميری نبل دست و بي جور

मेरी बुक्कल दे विच चोर मेरी बुक्कल दे विच चोर

किन्हूँ कूक सुनावाँ नी मेरी बुक्कल दे विच चोर चोरी चोरी निकल गया नी जग विच पै गया शोर मेरी बुक्कल दे विच चोर

मुसलमान सिवयाँ तों डरदे हिन्दू डरदे गोर दोवें ऐसे दे विच मरदे ऐहो दोवाँ दी ख़ोर

मेरी बुक्कल दे विच चोर

किते रामदास किते फ़तेह मुहमद ऐहो कदीमी शोर मिट गया दोवाँ दा झगड़ा निकल प्या कुज होर

मेरी बुक्कल दे विच चोर

अर्श मुनवरौँ मिलयाँ बाँगाँ सुनियाँ तख़त लाहौर शाह इनायत घँडियाँ पाइयाँ लुक छुप खिचदा डोर

मेरी बुक्कल दे विच चोर

Meri bukkal de wich chor Meri bukkal de wich chor

Meri bukkal de wich chor
Kinhun kook sunavan ni, meri bukkal de wich chor
Chori chori nikal gaya ni, jagg wich pai gaya shor!

Meri bukkal de wich chor !

Musalman siwian ton darde, hindu darde gor

Doven ese de wich marde, eho dovan di khor!

Meri bukkal de wich chor !

Kitte ramdas kitte fateh muhammad eho kadimi shor Mitt gaya dovan da jhagra nikal pea kujh hor !

Meri bukkal de wich chor !

Arsh munawaron milian bangaan, sunian takht lahaur Shah Inayat ghandhian paiyan, lukk chhup khichda dor ! Meri bukkal de wich chor !⁶⁰ (Within the folds of my veil was the thief, within the folds of my veil was the thief! To whom shouting should I tell that within the folds of my veil was the thief. Stealthily, stealthily, he ran out and this has caused astonishment in the world.

The Muslims are afraid of crematoria, and Hindus of the grave, and both die in (this) fear and that is the trouble with them; somewhere it is Ramdas and somewhere it is Fateh Muhammad; this is the ancient struggle. The difference of both has ceased as something else has turned up.

From the sky-high towers, the prayer calls were made and they were heard at the throne (gaddi of Shah Inayat) at Lahore; Shah Inayat tied the knots and now He (God), hidden behind, pulls the strings. Within the folds of my veil was the thief.)

> بندر نه نہیں مسلمان ، بھے تریخن آن ہے ہمان شنی زنہیں ہم شنیڈ ، صلح کل کاما رگ بیا مسکم نہ نہیں ہم رہے ، ننگے نہ نہیں ہم کچے روندے زنہیں ہم مہرک اجے نہیں ہم وسک بالی نہ سدھری ناں ، باب ی کی داہ نہاں محلقات ہم ہرجت لگے ، ہندو ترک دومان کی

हिन्दू ना नहीं मुसलमान सुन्नी ना नहीं हम शिया भुक्खे ना नहीं हम रखे रोन्दे ने नहीं हम हस्सदे पापी ना सुर्धमी ना बहीये त्रजँन ताज अभमान सुल्लाह कुल का मार्ग लिया नंगे ना नहीं हम कन्ने उजड़े ना नहीं हम वसदे पाप पुन्न की राह ना जाँ

वुल्ला शाहू हर चित लग्गे हिन्दू तुरक दो जान त्यागे !

Hindu na nahin musalman,
Sunni na nahin hum shia,
Bhukkhe na nahin hum rajje,
Ronde na nahin hum hassde,
Papi na sudharmi na,

bahiey trinjan taj abhaman sulha kul ka marg lia nange na nahin hum kajje, ujare na nahin hum vassde pap pun ki rah na jaan

Bullah shahu har chit lage hindu turk do jan tiage.41

(Neither Hindu nor Musalman, let us sit to spin, abandonning pride (faith). Neither a Sunni nor a Shia, I have taken the path of peace and unity. Neither am I hungry (poor) nor am I satisfied (rich), nor naked I, nor covered. Neither am I crying nor laughing nor ruined nor settled. Neither sinner nor virtuous, I don't follow the path of sin or virtue. Bullah says, Lord is in every heart, Hindu and Musalmans both I have abandoned.)

Bulleh Shah was a staunch critic of religious bigotry and strongly opposed the set codes and rules of religion which did not allow freedom of expression. For him there was no difference in the spiritual codes of Islam and Hinduism. He always placed religion at a lower level than his love for the Universal Soul. In his criticism of the religious codes visa-vis Love Divine, he has sung a beautiful Kafi, quoted by L. Ramakrishna, as under -

عن سرع دا جبگرا ہے کیا ول دا جعرم ساواں میں سوال شرع دے جواب عشق دے حفرت اکوساداں میں شرع کے جل باس مگادے کو جا دب اداباں گوں عشق کے ایک حرف بیزا تھپ رکھ جو رکتا با لا لو ل مشرع کیے کر پنج استفاناں، الگ مندر کی پوجا دے عشق کیے تیزی پوجا جوئی اجبانی الگ مندر کی پوجا دے مشق کیے اس کو بند کرائس جمادے گوں مشرع کے گھ شرم جا کو بند کرائس جمادے گوں مشرع کے جل میج اندر، حق نما نہ ادا کر لے مشرع کے جل میج اندر، حق نما نہ ادا کر لے مشتق کیے جل میجا نہ ہے ان اور کر اے مشتق کیے جل میجا نے وج ، پی کے شراب نقب بڑھ لے شرع کی جبل بہنتاں دے میرے کھاؤاں گے مشتق کیے اور تھ بیرا ساؤا، آب ہتھیں ور تا نواں کے مشتق کیے جل بوایار دا کو ب سرت نگائی ں رے مشرع کے جل جو ایار دا کو ب ایکھوں مول نہ لہناں دے مشرع کے جان منصور نوں سولی آتے جائر صحیا سی

عنق کے تماں چنگا کیتا ہوے یار صفی میں عنق کے تماں چنگا کیتا ہوے یار دے وڑیا سی عنق کے تماں چنگا کیتا ہوے یار دے عنق دا درج عرض معتلیٰ سرتان ہولا کی رے عنق وجوں پیرا کیتا مجلسا آجسنز فاکی رے इश्क शरा दा झगड़ा पै गया दिल दा भरम मिटावाँ में सवाल शरा दे जावाब इश्क दे हज़रत आख़

इश्क शरा दा झगड़ा पे गया दिल दा भरम मिटावा म सवाल शरा दे जावाब इश्क दे हज़रत आख़ सुनावाँ मैं ! शरा कहे चल पास मुल्ला दे सिख लै अदब अदाबाँ नूँ

इश्क कहे इके हरफ बतेरा थप रख होर किताबाँ नूँ

शरा कहे कर पजं अशनानाँ अलग मन्दिर की पूजा रे इश्क कहे तेरी पूजा झूठी जे बन बैठौँ दूजा रे

शरा कहे कुज शर्म हया कर, बँद कर इस चमकारे नूँ इश्क कहे ऐ घूँघट कैसा खुलन दे नज़ारे नू

शरा कहे चल मसजद अन्दर हक्क नामाज़ अदा कर लै इश्क कहे चल मैख़ाने विच पी के शराब नफ़ल पढ़ लै !

शरा कहे चल बहिशतीँ चलिये बहिशताँ दे मेवे खावाँगे इश्क कहे ओथे पैहरा साडा आप हथीँ वरतावाँ गे

शरा कहे चल हुझ कर मोमन पुल सीरत लगँना रे इश्क कहे बुआ यार दा काबा ओथौं मूल ना हिलनाँ रे शरा कहे शाह मनसूर नूँ सूली उत्ते चाड़िया सी इश्क कहे तुसाँ चगाँ कीता बूहे यार दे विड़या सी इश्क दा दरजा अरश मुअल्ला सरताज लौ लाकी रे इश्क विचौँ पैदा कीता बुला आजज़ खाकी रे !

Ishq shara da jhagra pai gaya dil da bharam mitawan main Sawaal shara de jawab ishq de hazrat akkh sunawan main ! Shara kahe chal pas mulla de sikh lai adab adaaban nun, Ishq kahe ikke haraf batera thapp rakkh hor kitaban nun ! Shara kahe kar panj ashnanan alag mandir ki puja re, Ishq kahe teri puja jhuthi je ban baithon duja re! Shara kahe kujh sharam haya kar band kar is chamkare nun, Ishq kahe eh ghunghat kaisa khullan de nazare nun ! Shara kahe chal masjid andar haq namaz ada kar lai, Ishq kahe chal maikhane wich peeke sharab naphal padh lai! Shara kahe chal bahishti chaliye bahishtaan de mewe khawan ge, Ishq kahe othe pehara sada aap hathin wartanwan ge !

Shara kahe chal hajj kar moman pul-sirat langanan re, Ishq kahe bua yarda kaba othon mool na hilna re!

Share kahe shah mansur nun suli utte chardia si,

Ishq kahe tusan changa keeta buhe yar de waria si ! Ishq da darja arsh mualla sartaj lau laki re, Ishq wichon paida keeta bullah ajiz khaki re.42

(Love (Divine) and Law (Religious Codes) are constantly struggling (in the human heart); the doubt of the heart I will remove. I will describe the questions of Law and the answers of Love, exalted Sir. Law says: Go to the mulla (Muslim priest) and learn the rules and regulations. Love says: Only one letter is enough and keep all other books shut. Law says: Perform five baths (considered holy at five sanctuaries by the Hindus) and worship in the

temple. Love says: Your worship is false if you think yourself separate. Law says: Have shame and conceal this illumination. Love says: Why this veil for ? Open the visions. Law says : Go inside the mosque and perform the namaz. Love says: Go to winehouse and while drinking read naphal (supererogatory prayers). Law says: Let us go to heaven and eat heavenly fruits. Love says: We are the keepers there and we will ourselves distribute the fruits of heaven. Law says : Go and perform hajj as a Muslim duty-bound, you have to cross the pul-sirat (siratul mustaquim). Love says : the door of the Beloved is Kaaba wherefrom I will not move. Law says: Shah Mansur (Mansur al-Hallaj of Ana'l Haqq fame) was put on the cross. Love says: You did right and made him enter the door of the Beloved. The place of love is the highest heaven, the pinnacle of glory. Out of love and from dust He has created humble Bullah.)

Bulleh Shah was convinced that by going on pilgrimages to holy places or by following the outward religious forms and symbols, one does not achieve the set goal of union with the Lord. Therefore, he openly declared:

مے کیاں گل مکدی نا ہیں ۔ ج جر دلوں آب نہ مکانے کا گناں گل مکدی ناہی ۔ کتا گیاں گل مکدی ناہی ۔ کتا نویں سُوسُو فرطے لائے۔

मक्के गयाँ गल मुकदी नाहीँ जे चर दिलीँ आप ना मुकाईये गगाँ गयाँ गल मुकदी नाहीँ भाँवे सौ सौ गोते लाईये !

Makke gayan gall mukdi nahin je charr dilon na aap mukaiye bhanven sau sau ghote laiye ! "

(By going to Mecca, you cannot fulfil your desire (of meeting the Beloved Divine) unless you search for Him in your heart; by going to Ganges, you cannot fulfil your desire (of meeting the Lord) even if you immerse hundred times in the holy waters.)

heaven and eat heavenly fruits. Love says : Wezyas ad niagA

the keepers there is all is a supported the fruits of heavers. Lake the support of heavers and perform that as a Muslim, duty bound, you have be cross the pul-sirat (siras of the Beloved is Kisting while being says: the door the Beloved is Kisting while being the beloved is Kisting while being the says: Sister of the troops have says: You that and made is child which the place of love is the first with the place of love is the first with the has created of glory of the law created the lives and from the law the has created of glory of the law created law in the law is the has created law in the law in the has created law in the law in the has created law in the law in the has created

ते रब्ब मिलदा डडुऑं मच्छियाँ नू ! जे जे रब्ब मिलदा जगंल फिरेयाँ (.dellab.)

Je rabb milda nahatiyan dhotiyan,
te rabb milda daddooan machhian nu;
Je rabb milda jungal phiriyan,
te rabb milda gaiyan wachhiyan nu;
Te mian bulliah rabb unhaan nu milda
atthe dilliyan sachiyan achhiyan nu.

(If God could be found by bathing and washing, then He would have been found by frogs and fishes; if God could be found by roaming in the jungles, then He would have been found by cows and calves. O Mian Bullah: God is found by them who have pure heart, are truthful and good.)

Further he says -

عامی توک نظے نون جاندے آسان جانا تحت نیزا رے جت دل یار اُتے ول کعبہ بھانویں ویکھ کتاباں جارے

हाजी लोक मक्के नूँ जान्दे आसाँ जाना तख़त हज़ारे जित वल यार उते वल काबा भावे वेख़ किताबाँ चारे

Hajji lok makke nun jande asan jana takht hazare Jit wal yar utte wal kaaba bhanven wekh kitabaan chare. 11

(Pilgrims go to Mecca but I have to go to Takht Hazara (Ranjha's place, i.e., God's place); wheresoever is your friend (God), Kaba is there, even if you read all the four books (of religion).

Bulleh Shah was always very scared of the so-called educated people who had acquired superficial knowledge without any deep study of Love Divine. He says

عالم فاضل میرے جائ کی ایم میری عقل گوائی آن میں در خال بارا یا برها در توریختال بار

अलम फाज़ल मेरे माई पा पढ़ियाँ मेरी अकल गुआई में दसनाँ हाँ पा पढ़ियाँ मेरी अकल गुआई में पा पढ़ियाँ मेरी अकल गुआई में माई पा पढ़ियाँ ता नहसना हाँ !

Main pa padhian ton nahsna han

Alam fazal mere bhai

Pa padhian ton nahasna han

Tan main dasnan han

Pa padhian ton nahasna han

Pa padhian ton nahasna han

are my brothers; the so-called educated have made me unwise, that is why I am now telling (that) I run away from the so-called educated.)

In the same vein, Bulleh Shahdsays of besodque saw odw hig gnuov

علموں بئس کرمی اوبار علموں بئس کرمی اوبار علم شآدے وہ مشمار اکو العن تیرے درکار ماندی عمر نہیں اعتبار علموں بئس کرمی اوبار

इलमों बस करीं ओ यार इलमों बस करीं ओ यार

इलम ना आवे विच शुमार इक्को अलफ़ तेरे दरकार

जान्दी उमर नहीं ऐतबार इलमों बस करीं ओ यार !

Ilmon bus karin O yar
Ilmon bus karin O yar!
Ilam na awe wich shumar
Ikko alaf tere darkar!
Jandi umar nahin etbar
Ilmon bus karin O yar⁴⁶

(O God! enough of (superficial) education; O God! enough of (superficial) education. Education does not count, only Alaf (One or Oneness of God) is required; life is passing, I cannot trust. O God! enough of (superficial) education.)

Punjabi Sufis often freely employed in their compositions vocabulary and terms of local trades and industries so as to make it easily comprehensible to the folks in towns and villages. The most important industry which flourished in every village, town and city in the Punjab was the cotton industry. The Sufis, therefore, made ample use of the vocabulary of this industry and took similes from it.

To the Punjabi Sufi, the world was a spinning-wheel and his own self or soul which yearned for meeting with the Universal Lord was akin to a young girl who was supposed to spin the yarn and prepare her dowry, a common practice among all the communities of the Punjab. A Sufi's good actions were like spinning, and the yarn thus spun was his dowry which he would take to the husband (God), just as a young girl was supposed to do to make her husband happy. According to common belief, God would love that Sufi who died with a good account of himself (karmas or actions), a dowry which would befit a noble soul. Alternatively, like the ignorant young girl who, neglecting the future consequences, whiled away her time in games and playthings, complaining that one part or the other of the spinning-wheel was out of order, did not pay heed and, in consequence, suffered. Similarly, a Sufi, who made excuses for his indulgence in worldly pleasures, did not pay heed to his spiritual pursuits, was denied union with the Beloved. He, therefore, bewailed and described the pangs of separation from the Divine Self and, frequently, took similes from the cotton industry.

Bulleh Shah also used extensively similes from the cotton industry in his Kafis, such as -

ہمتی ڈھلک گئی میرے چرفے دی میحوں کتیا مول نہ جائے من دن چڑھیاں کد گذرے مینوں راتیں منہ دکھارے

हत्थी ढलक गई मेरे चरखे दी

भैथौं कत्तिया मूल ना जाऐ
हुन दिन चड़ियाँ कद गुज़रे

भैनूँ रातौं मुहँ दिखावे ।

Haththi dhalak gayee mere charkhe di maithon kattiya mool na jaye ! Hun din chadhiyan kad guzare mainun ratin munh dikhawe !

(The handle of my spinning-wheel has loosened and I cannot spin the yarn, now the day will break and when will it pass? Only at night (in the spinning session) He will show me His face.)

In the same vein, Bullah says בססט מכניסות שבי וואר בארים ווארים ו

properly and who will call the black-smith (Master)
(to repair)? Please set right the spindle of my
spinning wheel, O Black Smith (Master), my yarn
(concentration on good deeds) gets broken time and
again.)

It is observed that in some of the Kafis of Bulleh Shah, the composition, meanings and Sufistic ideas of the Kafis of Shah Husain are amply reflected, as for example in the following —

میں پؤ ہڑی ال سیح صاحب دی سرکاروں دھیان کی ججلی گیان کا جا اوکام کردرمون جا اول قامی جانے حاکم جانے فارغ خطی ہے گا روں رنے رات کیں ایپوسنگ دی دور شکر درباروں

मैं चूहड़ी हाँ सच्चे साहिब दी सरकारों ! ध्यान की छजली झयान का झाड़ू काम करोध नित झाड़ूँ काज़ी जाने हाकिम जाने फ़ारग खती बेगारों दिने रात मैं एही मगँदी दूर ना कर दरबारीं ।

Main choohri han sachche sahib di sarkaron!

Dhian ki chhajjalli gian ka jharu kam krodh nit jharun

Qazi jane hakim jane faragh khatti be-garon

Dinne rat main eho mang di door na kar darbaron.

(I am the sweeperess appointed by the True Lord. I carry the wick-basket of meditation and broom of

knowledge and always sweep sex and anger. Qazi knows it and Hakim knows it that I am exempt from indentured labour; day and night I only pray that I should not be kept away from the court (of the Lord).

In the same manner, Madho Lal Husain, otherwise known as Shah Husain, has also said that -

सजनी दे विछोड़े कोवीं तम दा वह छानीदा

میں جو بڑی ہاں درباردی دھیان دی جھجلی گیاں دا جھاڑو کام کرودھ نت جھاڑا ان قامی جانے سانوں حاکم جانے سانوں فارغ خطی بیگاردی مل جانے اربہۃ جانے میں مہاں کراں سرکاردی العام ملا

Sajnan de wichhore kolon tan da lahu chhaninda Dhukhkhan sdolिन प्राकृत-भाँउ विज्ञान्वभें koi saura na koi peka

ध्यान की छजली झायान का झाडू काम करोध नित झाडूँ काज़ी जाने सानू हाकिम जाने सानू फ़ारग ख़ती बेगार दी मिल जाने अर मेहता जाने में टहल कराँ सरकार दी कहे हुसैन फ़कीर नुमाना साईँ तलब तेरे दीदार दी । (Because of separation from my friend (God), blood

of my Hib radrab and indoods nisMand pains have

Dhian ki chhajjalli gian ka jharu kam krodh nit jharan Qazi jane sanu hakim jane sanu faragh khatti begar di Mil jane ar mehta jane main tehal karan sarkar di Kahe husain faqir numana sain talab tere deedar di. 50

(I am the sweeperess of the court (of God). With the wick basket of meditation and broom of knowledge,
I sweep sex and anger. Qazi knows me, Hakim knows me that I am exempt from indentured labour.

All the officials know that I look after the work of the Lord. Says Husain, innocent faqir, that I earnestly wish to see the Lord.)

In another place, Bulleh Shah says

سجنال دے و تھوڑے کولوں تن وا لہو جہا نہدا دکھال سولال کیتا ایکا نہ کوئی سوبرانہ کوئی پیکا درد دھونی بن در تیرے نول ہی درد رنجانی دا! کو کلیج کیتے بیرے اے پرناہی لائن ہے ہور توفیق نہیں کا میں بیو کورا با نی دا

सजनाँ दे विछोड़े कोलों तन दा लहू छानीदा दुखाँ सूलाँ कीता ऐका ना कोई सोहरा ना कोई पेका दर्द धहोनी पई दर तेरे त ही दर्द रुझानी दा !

कड़ कलेजा कीते बेरे ए पर नाही लायक तेरे होर तौफ़ीक नहीं कुझ मेरे पीयों कटोरा पानी दा !

Sajnan de wichhore kolon tan da lahu chhaninda Dhukhkhan soolan kita eka na koi saura na koi peka Dard dahoni pei dar tere

Dard dahoni pei dar tere tun hi dard ranjhani da !

Kadd kaleja kite bere eh par nahin laiq tere Hor taufiq nahin kujh mere pio katora pani da [52]

(Because of separation from my friend (God), blood of my body is strained. My worries and pains have united and I have nowhere to go (as I have no home of my own or of my in-laws). With enormous pains (of separation) I am lying at your door and You (God) can relieve me (of this). By taking out my heart, this (act) is not commensurate with Your station, I have no other capability except to drink a cupful of water.)

On the same lines, Shah Husain has said -

مِرَان دی مِبانی خاطر دل دا ابو جی نی دا کو کیم کیم برے سوجی لائق نا بی برے مور تومی برے مور تومی کورا یا نی دا در تومی بنین کی میرے بوکٹورا یا نی دا در کیاں سولان رُل کیتا ایکا نہون سوبرانکوئی بیکا آس رہی بن تیری ایکا بلا بیگر نما نی دا

मित्राँ दी मजमानी ख़ातिर दिल दा लहू छानी दा ! कड कलेजा कीतम बेरे सो भी लायक नाहीँ तेरे होर तौफ़ीक नहीँ कुझ मेरे पीयो कटोरा पानी दा ! दुखाँ सूलाँ रल कीता ऐका ना कोई सोहरा ना कोई पेका आस रही हुन तेरी ऐका पक्षा पकड़ नूमानी दा !

Mitran di majmani khatir dil da lahu chhani da,
Kadd kaleja keetam bere so bhi laiq nahin tere
Hor taufiq nahin kujh mere pio katora pani da!
Dukhkhan soolan rall keeta eka na koi saura na koi peka,
Aas rahi hun teri eka palla pakar numani da 62

(For the happiness of my friend (God), I strain the blood of my heart. By taking out my heart, this (act) is not conforming to the standard of your (God's) station. I have no other capability except to drink a cupful of water. My hurts and pains have gathered together, I have no home of my own or of my in-laws. Hope only is that You (God) will catch hold skirt of the innocent me.)

In these Kafis, not only there is great similarity but also there is a constant flow of highly spiritualistic and deep feelings, full of pathos, and humility of the seeker for communion with the Lord. The verses of both the Sufis are suffused with love divine.

Bulleh Shah, in his pantheistic Sufi thought and extremely liberal outlook, many a time, expressed his true feelings which, by convention, he was not supposed to do. In spite of the troublous times in which he lived and, since he could not contain his feelings any longer, he expressed them with all the sincerity, simplicity and vehemence at his command least caring for the consequences. How many poets had the courage and conviction to express great philosophic truth so well as did Bullah in the following composition?

مزآن ات نرربندی ہے هوط آکھیاتے کھ نے دا ہے کا کھیا بھامبر میرا ہے دِل دولاں گلان تو ج وا عب جج جج کے جیباں کہندی ہے منہ آئ بات نہ رہندی ہے اور دی ہے سالوں بات معلوی سب دی ہے اک لازم بات ارب دی ہے ہرم و ج صورت رب دی ہے کون اہر کہوں تھیند ی ہے مُذاآنُ بات نه رسندی بے جس بایا بھید قلندر وا راہ کھوجاً انچ اندر دا میں مدردا جھے چڑھدی ہے داہندی ہے۔ مگھ واسی مے الین مندردا جھے چڑھدی ہے داہندی ہے۔ شنر آئی بات نه رمندی سے الیم دنیا و نع میراب از بلکن بازی دیم اند اندر ورک دیمی کیم اسد با برخلقت نی در مورندی بے مُنْهَ آئی بات نه ربندی ہے ایتھ لیکھا باؤں لیساراہے اس دا وکھرا بھیرنیاراہے إك عنور داحيكا راس جير جيل داردوج بيندي مندآئی بات زربندی سے شنرآئی ان ندربندی ہے کے ازوارا د کھلائی را کیے مورسول ملائی را کے عاشق بن بن آئ دا کے جان مدائی سندی ع منزآئ بات نه ربندی م ج ظاہر کراں امرار تئیں سے تعبل حاون تکرار تئیں معرمارن علم يارتس المق محقى كل سوسندى م خرآ فات نه ريندي اسان برهاعلم تعقیق ہے او تھے اکو حرف تقیقی ہے ہور چھکا سب ورصلی ہے الیس رول یا اسندی ہے منزآن بات نرربدی م معض ابواسان تو و کونس بن شا بوتس دوحاکیس تا بن جان ی دکھ سندی ہے يرومكين والى أكم نهيين منزآن بات نه ربندی ہے

मूहँ आई बात ना रहन्दी है !

झूठ आखिया ते कुझ बचदा है सच आखिया भाम्बड़ मचदा है दिल दोहाँ गल्ला तो जच दा है जच जच के जीवाँ कैहन्दी है मूहँ आई बात ना रहन्दी है !

इक लाज़म बात अदब दी है सानूँ बात मालूमी सब दी है हर हर विच सूरत रब्ब दी है कहूँ ज़ाहर कहूँ छपेन्दी है मूहँ आई बात ना रहन्दी है !

जिस पाया भेद कलन्दर दा राह खोजिया अपने अन्दर दा सुख वासी है ऐस मन्दिर दा जिथे चढ़ दी है ना लेहन्दी है

मूहँ आई बात ना रहन्दी है !

ऐथे दुनिया विच हनेरा है अते तिलकन बाज़ी वेहड़ा है अन्दर वड़ के वेखो केहड़ा है बाहर ख़लकत पई ढूँड दी है मूहँ आई बात ना रहन्दी है!

ऐथे लेखा पाओं पसारा है इस दा वखरा भेद नयारा है इक सूरत दा चमकारा है ज्यों चिनक दारु विच पैंदी है

मूहँ आई बात ना रहन्दी है !

किते नाज़-ओ-अदा दिखलाई दा किते हो रसूल मिलाई दा किते आशक बन बन आई दा किते जान जुदाई सेहन्दी है मूहँ आई बात ना रहन्दी है !

जदौँ ज़ाहर होऐ नूर होरी जल गऐ पहाड़ कोह तूर होरी तहों दार चड़े मनसूर होरी ओथे शेख़ी ना मैंडी तैंडी है

मूहँ आई बात ना रहन्दी है !

जे ज़ाहर कराँ इसरार तईं सब भुल जावन तकरार तईं फ़िर मारन बुल्ले यार तईं ओथे मुख़फ़ी गल सोहेन्दी है मूहँ आई बात ना रहन्दी है !

असाँ पढ़या इल्म तहकीकी है ओथे इक्को हर्फ हकीकी है होर झगड़ा सब वधीकी है ऐवैं रौला पा पा बहन्दी है

मूहँ आई बात ना रहन्दी है !

बुल्ले शहू असाँ तो वख नाहीँ बिन शहू थीँ दूजा कख नाहीँ पर वेखन वाली अख नाहीँ ताहीँ जान पई दुख सेहन्दी है

मूहँ आई बात ना रहन्दी है !

Munh aiyee bat na rehndi hai!

Juth akkhia te kujh bachda hai, such akkhia bhambar machda hai Dil dohan gallan to jachda hai, jach jach ke jeeban kehndi hai Munh aiyee bat na rehndi hai!

Ikk laazam bat adab di hai, sanun bat malumi subh di hai Har har wich surat rabb di hai, kahun zahar kahun chhappendi hai Munh aiyee bat na rehndi hai!

Jis paya bhed qalander da, rah khojia apne andar da Sukhwasi hai es mandir da, jithe chardi hai na lehndi hai Munh aiyee bat na rehndi hai!

Etthe duniya wich hanera hai, ate tillkan bazi vehra hai Andar war ke wekho kehra hai, bahar khalqat pai dhundh di hai Munh aiyee bat na rehndi hai !

Etthe lekha paon pasara hai, isda wakkhra bhed niara hai Ikk surat da chamkara hai, jeun chinak daru wich paindi hai Munh aiyee bat na rehndi hai!

Kite naz-o-ada dikhlai da, kite ho rasul milai da Kite ashaq ban ban aiyee da, kite jan judai sehndi hai Munh aiyee bat na rehndi hai!

Jadon zaahar hoe nur hori, jal gaye pahar koh tur hori Tadon daar chadhe mansur hori, otthe shekhi na maindi taindi hai Munh aiyee bat na rehndi hai!

Je zaahar karan asrar tain, sabh bhul jawan takrar tain Phir maran bullhe yar tain, otthe makhfi gall sohindi hai Munh aiyee bat na rehndi hai!

Asaan padhia ilm tehqiqi hai, otthe ikko haraf haqiqi hai Hor jhagara sabh wadhiki hai, aiven roula pa pa behndi hai Munh aiyee bat na rehndi hai!

Bullah shahu asanthon wakkh nahin, bin shahu thin duja kakkh nahin Par wekkhan wali akkh nahin, tahin jaan pei dukkh sehndi hai Munh aiyee bat na rehndi hai! 53

(I cannot withhold the speech that has come into my mouth. By speaking falsehood there is some respite but by telling the truth, fire-storm will be let loose; the heart is disgusted and, in disgust, the tongue is compelled to say: I cannot withhold the speech, etc.

One essential thing concerns religion, but I know everything. There is image of God in everything; somewhere it is patent somewhere it is latent. I cannot withhold the speech, etc.

Whosoever had found the secrets of the saints, he has found the path from within him; he is a happy resident of this temple (of self-realisation) where there is no rise or fall. I cannot withhold the speech, etc.

In this world there is darkness and the courtyard is slippery; search within, who is there? Outside even the crowd is looking for (God). I cannot withhold the speech, etc.

Here the account (of *Karmas*) has spread out its feet, it has a different secret of its own. One image (God) has its own illumination just as a spark falls into the wine. I cannot withhold the speech, etc.

Somewhere He has been coquettish; somewhere He has brought Muhammad; somewhere He has come as a great lover and somewhere His soul suffers pains of separation. I cannot withhold the speech, etc.

When the Light (God) manifested, the mount of Sinai was illumined, and then Mansur was put on the cross, there existed no boasting of mine or thine. I cannot withhold the speech, etc.

If I declare openly the secret, all quarrel (of different faiths) will cease; then (vested interests) will kill friend Bullah; here, on earth, crafty speech (ambiguous) is liked. I cannot withhold the speech, etc.

I have understood the knowledge of search and there is only one word (of God) which is real; all other arguing is unnecessary, and it is useless to make noise. I cannot withhold the speech, etc.

Bullah, the Lord is not separate from us and there is nothing apart from the Lord; alas! there is no eye which can see (Him), therefore the soul is suffering. I cannot withhold the speech etc.)

The poetic compositions of Bulleh Shah praised the Divine Beloved, described the pain and sorrow inflicted by separation and ultimately the joy, peace and tranquillity attained in the Union. In the early stages of his mystic life, Bulleh Shah spoke of the Ishq-i-Haqiqi (the Love Divine) through the veil of Ishq-i-Majazi (the carnal love) as the Sufis were wont to do. His earlier compositions were banal but in later compositions, since he had broken the customary shackles, they were entirely free from this and matured in thought and substance. In fact, in the final phase of his development as a Sufi of great attainments and as a poet of distinction, the Divine Beloved for Bullah was all-pervading Universal Soul which added a new dimension to the Punjabi Sufi poetry. For this reason, his poetry is, essentially, non-erotic and represents truly what is naturally felt in loving the Divine Beloved.

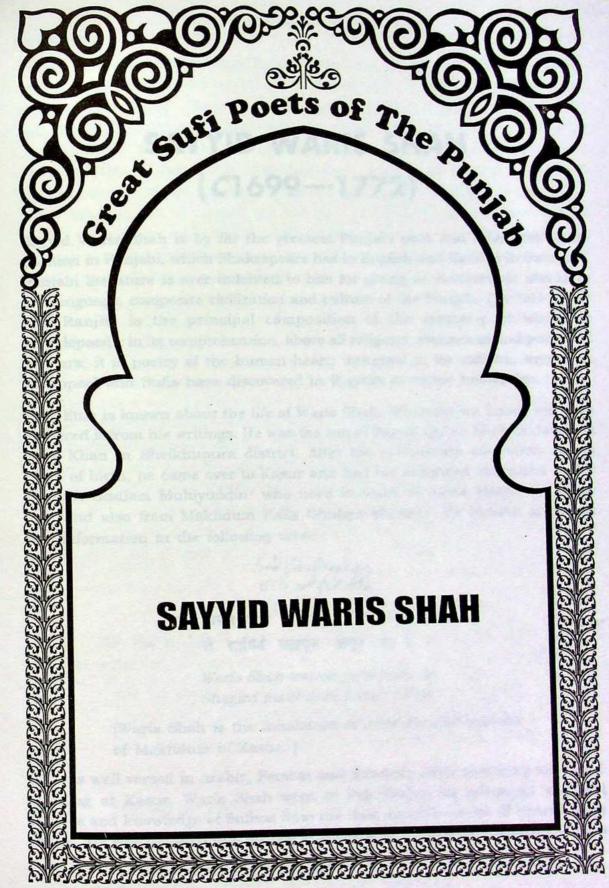
Bulleh Shah composed several poems, innumerable Kafis and Baramah, among others. The chief merit of his poetry lies in the fact that it is full of pathos, deep feelings, highly intellectual, profoundly spiritual and easily comprehensible with Punjabi down-to-earth similes, which has captivated the hearts of the Punjabis, rustic as well as highly intellectual of all faiths and creeds, and inspires them even today to sing the glory of the Divine Beloved.

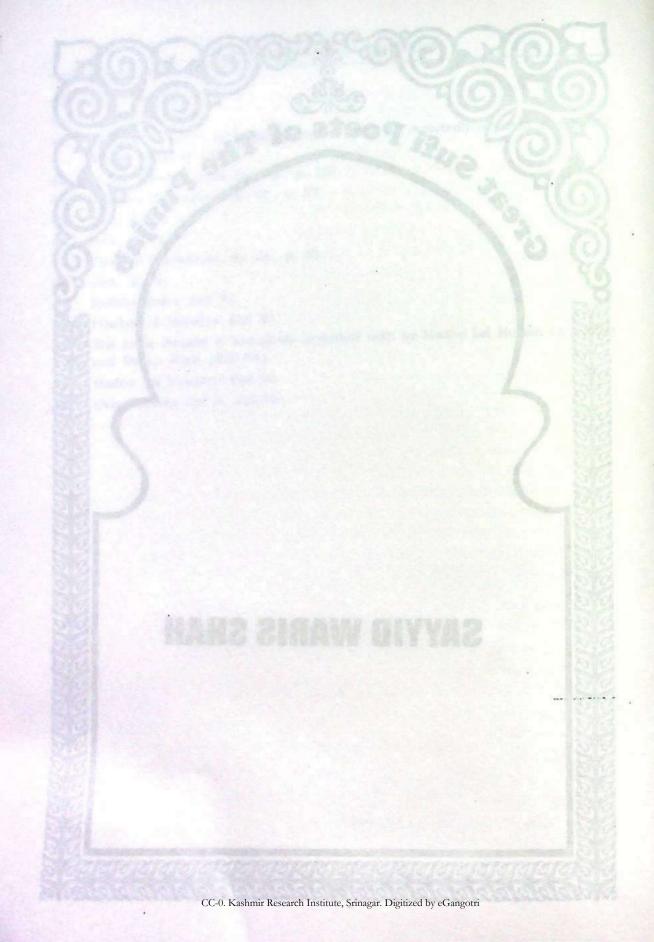
NOTES AND REFERENCES

- Maula Baksh Kushta, Punjabi Shairan da Tazkira, p. 102, L Rama Krishna, Panjabi Suli Poets, p. 60.
- Maula Baksh Kushta, op. cit., p. 102.
- Ibid. p. 102 Shamim Choudhury, Punjabi Adab-o-Tarikh, p. 94.
- 4. Maula Baksh Kushta, op. cit., p. 102.
- 5. Ibid., p. 102.
- 6. Ibid., p. 102.
- 7. L. Rama Krishna, op. cit., p. 61.
- 8. Ibid., p. 62.

- 9. Ibid., p. 63.
- 10. Maula Baksh Kushta, op., cit. p. 103.
- 11. The Shattaris are a sect of the Qadariya Sufi silsila.
- 12. L. Rama Krishna, op. cit., p. 65.
- 13. It is commonly believed that Shah Inayat always preached in Punjabi and used to quote freely from the verses composed by him. As Punjabi in those days was considered the language of the uncultured, it seems, his compositions were not preserved.
- 14. L. Rama Krishna, op. cit., p. 66.
- 15. Ibid., p. 67.
- 16. Ibid., p. 67.
- 17. Qanun-i-Ishq, Vol. I, p. 100 (Kafi 17).
- 18. Ibid., Vol. I, p. 64 (Kafi 1).
- 19. Maula Baksh Kushta, op., cit., p. 107.
- 20. Ibid., p. 107.
- 21. L. Rama Krishna, op., cit. p. 71.
- 22. Kafi of Bullah Shah No. 37. Also mentioned in Sangit Sagar, p. 289.
- 23. Qanun-i-Ishq, Vol. II. p. 211.
- 24. Maula Baksh Kushta, op., cit., p. 104.
- 25. Ibid., p. 103.
- 26. Sain Bullah Shah, Kafi 48.
- 27. Qanun-i-Ishq Vol. V, p. 99 (Kali 16). Pul Sirat is a mythical bridge having razorsharp edges which everyone has to cross. Those who have good deeds to their credit cross it without any difficulty but those who are bad are cut to pieces and thrown down the bridge to be consumed by the fire of hell perenially burning there. Poets often use this expression as the strict code of conduct.
- 28. Maula Baksh Kushta, op. cit., p. 104.
- 29. Ibid., p. 73.
- 30. Qanun-i-Ishq vol. V, p. 99 (Kafi 16)
- 31. Qanun-i-Ishq, Kafi 57.
- 32. Maula Baksh Kushta, op., cit., p. 106.
- 33. Qanun-i-Ishq, Kafi 85.
- 34. Ibid., Kafi 85.
- 35. Ibid., Kafi 90.
- 36. Ibid., Kafi 59.
- 37. Ibid.,, Kafi 114.
- 38. L. Rama Krishna, op. cit., p. 79-80.
- 39. Qanun-i-Ishq, Kafi 109.

- Ibid., Kafi 64. 40.
- This Kafi is quoted by L. Rama Krishna which she reportedly obtained from Mirasi 41. 42. Maula Baksh of Lahore.
- Maula Baksh Kushta, op., cit., p. 107. 43.
- Shamim Choudhury, op. cit., p. 97. 44.
- Ibid., p. 95. 45.
- Ibid., p. 96. 46.
- Shamim Choudhury, op. cit., p. 95. 47.
- Ibid., p. 95. 48.
- Bulleh Shah's Kafi 71. 49.
- Madho Lal Husain's Kafi 90. 50.
- The same thought is beautifully described both by Madho Lal Husain (Kali 129) 51. and Bulleh Shah (Kafi 44.).
- Madho Lal Husain's Kafi 90. 52.
- Qanun-i-Ishq, Vol. II, Kafi 70. 53.





SAYYID WARIS SHAH (*C*1699—1772)

Sayyid Waris Shah is by far the greatest Punjabi poet and holds the same position in Punjabi, which Shakespeare has in English and Kalidas in Sanskrit. Punjabi literature is ever indebted to him for giving an honourable status to the language, composite civilization and culture of the Punjab. The tale of Hir and Ranjha is the principal composition of the master-poet which is encyclopaedic in its comprehension, above all religious, communal and parochial barriers; it is poetry of the human heart, universal in its outlook, mystic in its appeal and Sufis have discovered in it gems of divine knowledge.

Very little is known about the life of Waris Shah. Whatever we know, we have gathered it from his writings. He was the son of Sayyid Qutab Shah of Jandiala Sher Khan in Sheikhupura district. After his preliminary education at his place of birth, he came over to Kasur and had his advanced education under Maulavi Ghulam Muhiyuddin² who used to teach in Jama Masjid in Kasur fort³ and also from Makhdum Hafiz Ghulam Murtaza. He himself gives out this information in the following verse:

وارف شاہ وسنیک جندیا لڑے وا تے خاکرد مخدوم تصور وا ای

वारस शाह वसनीक जण्डयालड़े दा ते शागिर्द मख़दूम कसूर दा ई ।

Waris Shah wasnik jandialare da Shagird makhdum Kasur da ee.

(Waris Shah is the inhabitant of Jandiala and a pupil of Makhdum of Kasur.)

He was well versed in Arabic, Persian and Sanskrit. After acquiring advanced learning at Kasur, Waris Shah went to Pak Pattan for advanced spiritual studies and knowledge of Sufism from the then sajjada-nashin of Hazrat Baba Farid⁴. He was initiated into Sufism and acquired Sufistic attainments. On his

return from Pak Pattan, he came to Mauza Thatha Jahad, where, in an old mosque, he discharged the duties of an Imam and also held religious discourses for the people and gave them advices5. There was episode in the life of Waris Shah which is said to be responsible for the composition by him of the romantic tale of Hir and Ranjha. It is said that near the mosque at Mauza Thatha Jahad, there was a settlement of Lohars (iron-smiths). One of the women of Lohars, by the name of Bhag Bhari, used to regularly bring food for the Imam. In the process, both were struck by the arrow of cupid and had fallen in love with each other. The Lohars, on knowing about it, were greatly agitated and are said to have given a good thrashing to Waris Shah and compelled him to leave the village6. Thus the love affair ended unhappily for him. Waris Shah came to the township of Malika Hans where he completed the romantic tale of Hir and Ranjha in 1766 A.D. The name Bhag Bhari has indeed appeared in the tale in eight or nine places and, everywhere, it can be interpreted in its literal sense, meaning, fortunate lady.

Scholars are at variance about the romantic episode at Thatha Jahad. It is true that the veracity of the Bhag Bhari romance cannot be ascertained from any authentic source. According to some, this is nothing but the imaginative conception of over-zealous admirers of Waris Shah who want to prove that the tale of Hir and Ranjha composed by him is the direct outcome of the failure of romance in the life of Waris Shah. According to others, the love story alluded to is true and they quote from Waris Shah's composition, as under -

ترول شوق برياتهم جورت واحدول عثق دى كل اظهار يرفي

तहाँ शौक होया किस्सा जोड़नेदा जहाँ इश्क दी गल इज़हार होई
Taddon shauq hoya qissa jorne da jaddon ishq di gall izhar hoi

(Then I was enamoured to write the qissa (of Hir and Ranjha) when Love manifested itself in my heart.)

About affirmation of his own love, Waris Shah writes -

معفوق دبان بانكيان شوخ نينان وارث سناه مي مغروب كيت

माशूक दियाँ बाँकियाँ शोख़ नैना वारस शाह जैसे मजज़ूब कीते Mashooq diyan bankian shokh nainan waris shah jaise majzoob kite (The beautiful bright eyes of the beloved, captured the hearts of the likes of Waris Shah.)

Waris Shah, looking at the unprecedented success achieved by his Qissa, admits as under -

وارث شاہ نقر وی عقل کھے اے چیاں عشق بڑھا لیاں من

वारस शाह फ़कीर दी अकल कित्थे ऐ पट्टियाँ इश्क पढ़ाइयाँ हन !

Waris Shah faqir di aqqal kithe eh pattian ishq padhaiyan hun⁸.

(It is beyond the wisdom of faqir Waris Shah (to write the Qissa of Hir and Rajha), (but) these lessons are taught by love.)

After completing the *Qissa* of Hir and Ranjha, Waris Shah was on his way to his native place and, in the course of his journey, he had a short sojourn at Kasur, where the fame of his *Qissa* had already reached, among others, his teacher. He called on his teacher at Kasur who appeared greatly annoyed and reprimanded him and said, "I taught Bulleh Shah and he has taken up *Sarangi* (a musical instrument, meaning has become a Sufi musician); I taught you and you have indulged in *Qissas* of love." Waris Shah stayed for the night at his teacher's place. In the early morning, when he got up, he sang from his *Hir* and explained to his teacher that he has written this *Qissa* on the Soul yearning for meeting with the Divine Beloved and recited the following, among other, verses from his *Hir* -

إه روح قلبوت دا ذكر سارا تال عقل ديدس ملايا اى

ऐ रुह कलबूत दा ज़िकर सारा नाल अकल दे मेल बुलाया ई

Eh rooh qalboot da zikar sara nal aqqal de mel bulaya ee⁹
(This entire reference is about Soul meeting with the Divine Beloved which has been contrived with great wisdom.)

and the following -

میرددج نے ماک قلبوت مانو باف مقر او برنایادی من میرف بخ واس ترم منان مقا بنان ترم ورن ایا ای

हीर रुह ते चाक कुलबूत जानो बाल नाथ ऐ पीर बनाया ई पज पीर ने पँज हवास तेरे जिन्हाँ थापना तुध नूँ लाया ई।

Hir rooh te chak qalboot jano balnath nun pir banaya ee Punj pir ne punj hawas tere jinhan thapana tudh nun laya ee. 10

(Hir is the Soul and Ranjha is the Divine Beloved, Balnath is made into a pir (saintly teacher); five pirs (alluded to in the Qissa are Khawaja Khizr, Farid Ganji-Shakar, Shahbaz Qalandar, Baha-al-Haqq Zakaria, and Sayyid Jalal of Bukhara) are, in fact, your five senses which are bestowed on you.)

While Waris Shah was reciting select verses from the *Qissa*, the teacher got so engrossed in the enchanting poetry that a seance-like situation prevailed over Makhdum Hafiz Ghulam Murtaza who was transported to the great heights of spiritualism and could not check himself to remark that priceless pearls of great wisdom had been strung into a rosary of jute-thread by the miracle of Waris Shah. In those days, Punjabi was not considered the language of the learned; to give a simile of jute-thread to Punjabi tongue may or may not be true, but that the writings of Waris Shah are priceless pearls, there is no doubt.

Waris Shah came back to Jandiala Sher Khan and lived there till the end of his life. On his death he was buried there and now an imposing mausoleum is constructed over his remains. A commemorative stone tablet is also affixed in the mosque where he spent early part of his life at Thatha Jahad.

HIS HIR

The tale of Hir and Ranjha is the principal composition of Waris Shah. It appears that Waris Shah was persuaded by friends to write this story in Punjabi verse, although it had been written in Punjabi and Persian before, and he seems to have been benefitted from all the previous versions. The first writer and creator of this story was Damodar Arora of Jhang, who composed the story in Punjabi verse. He was followed by Ahmad Kavi (in Punjabi verse), Muqbil (in Punjabi verse), Gurdas (in Persian prose), Shah Fakhrulla Lahauri Afrin (in Persian verse), Pandit Mansa Ram Munshi Sialkoti (in Persian prose), Sundar Das Aram (in Persian Verse) and Waris Shah (in Punjabi verse). There

are many writers who composed this tale even after Waris Shah. Altogether eight versions of this tale are written in Persian and thirty-five in Punjabi¹¹. Of all the writers who have told and retold the story of Hir and Ranjha, it is admitted, none has equalled, no question of excelling the fame and beauty of the tale as told by Waris Shah.

Young people consider Waris Shah's Hir and Ranjha a climax in romantic stories. The older generation derives special pleasure in his graceful presentation of a kaleidoscopic view of life. Sufis, with their extraordinary vision and perception, find ample evidence of mysticism and divine knowledge in his verses. It is encyclopaedic in its comprehension yet above every religious, communal and parochial barrier; it is poetry of the human heart, universal in its outlook and appeal, disseminating the sweet fragrance of sympathy for human beings everywhere. In short, the story of Hir and Ranjha, as depicted by Waris Shah, is an album of colourful and enchanting pictures of life in the Punjab, of varied views but always deeply absorbing.

STORY OF HIR AND RANJHA

The story of Hir and Ranjha is a simple one. It is the story of romance of two young souls, passionately yearning for each other. The story had its origin in Sargodha district, in the village of Takht Hazara, where lived an opulant and well-to-do zamindar by the name of Mauju Chowdhury. He belonged to the Ranjha clan of Jats and had eight sons. The youngest one, known as Dhedu became famous under his clan name of Ranjha, the hero of this tale.

Ranjha, being the youngest and handsomest of all the sons, was pampered by his father. This made him easy - going and addicted to a soft cosy life. He was inclined more towards playing the flute than tilling the fields. He was most proficient in playing the flute whose thrilling notes satisfied the subtle and poetic trend of his fancy; but this occupation did not provide him his subsistence.

On the death of his father, unable to face the hardships of farming, and being constantly taunted and teased by his brothers and their wives, Ranjha bid farewell to his paternal home. With a blanket around his shoulders and a flute in his hand, Ranjha gave a last look at the minarets of Takht Hazara and turned steps towards the south.

Ultimately he reached a spot on the bank of the river Chenab from where he could see the fields and houses of Jhang territory.

Tired from his long journey and fanned by fresh cool breezes from the green fields, Ranjha decided to rest on a cosy bed in a sedan-boat left unattended. Soon he was lulled to sleep by the even ripples that rocked the boat like a cradle and by the soft music of splashing waves.

Jhang was the stronghold of Rajputs known as Syals. These Jats were proud of their ancestry and considered themselves a superior race. They thought it derogatory to give their daughters in marriage to the neighbouring Jats. There were rich and influential Jats among the Syals, and one of them was Chuchak, the father of the beautiful Hir.

Whether it was an accident or preordained by the gods, it happened that the bed on which Ranjha fell asleep belonged to the beautiful lissome Hir. While he was sleeping, Hir came to her boat with some other girls. When she saw Ranjha, she flew into a rage.

But when she drew nearer and had a close look at his handsome face and stately figure and pondered over the great abandon with which he had dared to use her bed, she fell in love. With a touch of flowery bough, she roused him and, with the excitement of youth's first encounter with love, they stood bewitched by the charm of each other. In that enchanted moment they realized that love transcends pride and anger and recognizes no caste. The romantic surroundings, brushed by the cool breeze of the river, kindled the latent sparks of love into a consuming flame. Each professed submission to the other.

In the Jhang of the Syals the peaches were ripe and bunches of the low-hanging grapes added romance to the effusive youth of Hir and Ranjha. Chuchak, at the insistence of his daughter, Hir, employed Ranjha to look after the buffaloes, and a new chapter opened in the lives of both Hir and Ranjha. Each day he would take the buffaloes to the riverside and Hir, on some pretext or other, would stealthily meet him there.

In the lull reigning supreme over the banks of the Chenab melodies of the flute of Ranjha had their rapturous effect on Hir. Their hearts drew nearer to each other.

But love can in no way obliterate the bitter realities of life and, on the contrary, often brings them into sharper contrast. There were occasions when Ranjha made up his mind to throw off his yoke of service. Hir's father and

brother sometimes admonished Ranjha and used harsh words towards him because of his addiction to a lazy life of flute-playing. Ranjha thought of leaving Jhang as he had earlier left Takht Hazara. But the apologies and entreaties of Hir always kept him back.

Years rolled by in this way and the easy-going Ranjha was reconciled to being a cowherd as long as he could be in the esoteric company of his Hir. Chuchak was happy, too, since he found in Ranjha a free slave to work for him. Ranjha would have lived his whole life contentedly in this manner had no severe upheaval changed the course of events.

There arose a serious impediment, however, to his hide and seek game of love. His secret meetings with Hir on the river bank became known to some villagers and Hir's uncle, Kaido, witnessed one rendezvous and reported it to his brother, Chuchak. Kaido urged Chuchak to find a suitable husband for Hir before the respected name of the family was disgraced.

The Rajput Jats of the Khera clan from the village of Rangpur in the district of Muzaffargarh were as famous and influential in their own territory as the Syals were in Jhang and both clans belonged to the same stock. Saida, a Khera, was selected as a match for Hir of the Syal.

Hir tried her best to stop the marriage to Saida but without success. Saida came, married the lovely girl and took her away despite her cries of protest and open declaration of her love for Ranjha.

Ranjha, stricken with grief, left Jhang. In his wanderings, he eventually came upon a place called Tilla Balnath or Tilla Guruan near Jhelum. He had his ears pierced and became a disciple of Jogi Balnath. He remained in the Balnath Ashram for a long time.

But again his love for Hir made him restless and, in a Jogi's garb and a begging bowl in his hands, he wandered into the streets of Rangpur, the new home of his beloved, Hir.

Through the connivance of Saida's sister, Sehti, the Jogi was brought into the house on the pretext of curing Hir who feigned to be bitten by a snake. Thus the pair managed to escape from Rangpur.

The Kheras pursued the lovers and overtook them, but one night Hir and Ranjha again succeeded in freeing themselves and escaped from the Kheras.

Ranjha and Hir were left with only two choices: either to live as nomads or to settle down to a peaceful life with the consent of Hir's parents. Preferring the latter, they went to Jhang.

Generous-hearted Chuchak agreed to marry his daughter to Ranjha but his wicked brother, Kaido, again interfered and advised Chuchak to persuade Ranjha to bring a marriage party from his native Takht Hazara, and to marry Hir ceremoniously according to family customs. Ranjha went to Takht Hazara as advised. To vindicate the family honour, Kaido, in the meantime, poisoned Hir as a result of which she died.

A messenger was sent to inform Ranjha that death had claimed Hir. In haste Ranjha was taken to Hir's tomb. In deep despair he knelt over Hir's grave and incessantly wept and prayed for her return to his embrace. When he realized this could not be, he prayed that he might follow her. Before long his prayer was granted and Ranjha and Hir were united in death.

Thus the tragic tale of love and disappointment came to an abrupt end. Compunction and fear were the two main components woven into the fabric of this tale in such a manner that the story found a prominent place among the tragedies of the world.

Fidelity, perseverance and courage are the main features of the story and, because it is a story from among the common people, unattached to courts or durbars, it holds sway throughout the overwhelmingly agricultural population of the Punjab.

The story, particularly its end, is reminiscent of Romeo and Juliet. The interest of the story lies, chiefly, in its artistic significance and what it tells us of the joys and sorrows of the human heart. One comes to the conclusion that life is always worth seeing and worth living.

HIS POETRY

Hir and Ranjha is an immortal love classic of the Punjab comparable to the other world classics such as Laila Majnun, Shirin Farhad, and Romeo Juliet. The story is written in ballad form of poetry by many poets beginning from Damodar Arora of Jhang in the sixteenth century but the most popular is by the eighteenth century Sufi poet, Waris Shah, whose narration is the richest in this allegorical poem. It is, in fact, his poem that has given the Hir-Ranjha

its perennial appeal. Even Insha, Urdu court-poet of Lucknow, on hearing Waris Shah's *Hir*, said -

منایا دات کوقصہ جرہر دانچے کا تو اہل درد کونچا بھوں نے نوش لیا

सुनाया रात को किस्सा जो हीर राँझे का तो एहले दर्द को पँजाबीयौँ ने लूट लिया ।

Sunaya rat ko qissa jo hir ranjhe ka To ahle dard ko punjabion ne loot liya.

(When yesternight the tale of Hir and Ranjha was retold, the Punjabis touched all hearts that had any feeling.)

Thomas Hardy has observed that in poetry is "concentrated the essence of all imaginative and emotional literature," and in every epoch the poets have provided some of the most sublime expressions of man's genius and some of the most profound insights into the nature of human experience. In the *Hir* of Waris Shah, we find not only the sublime expressions but also ample evidence of some of the most profound insights into the nature of human experience. In the *Hir*, we find a lyrical poem of high order which is full of remarkable vitality. Poetry of Waris Shah, besides being lyrical, is also narrative and descriptive. His verses show a great strength, sweetness, mastery in beauty, and tenderness of feeling, thus attaining loftier and finer excellence.

The poetry of Waris Shah is not restricted to any particular aspect of life, but it deals with all aspects which encompass human endeavours, particularly related to the life as it existed then in the vast, fertile plains of the Punjab. While going through his poem, one gets vivid glimpses of villagers ploughing their fields, and, not infrequently, quarrelling over the division of land and indulging in petty squabbles; somewhere one finds a Maulavi preaching in a mosque, or a Qazi solemnizing a marriage, or a Pundit making out his astrological calculations to declare an auspicious moment for its celebrations; sometimes one finds a scene of gaeity of a marriage party and sometimes one finds, quite unexpectedly, witnessing a tragic death scene. One finds boatmen rowing their boats and cowherds looking after their flocks. At places there are bickerings in the community and at other places the subtle issues of love and beauty discussed. Worldly people are shown busy in their mundane things whereas the sadhus, the faqirs and wandering mendicants are busy in their spiritual pursuits. Whenever he describes jats, he employs their language,

and when the conversation of women is brought in, he speaks in their language. His description is so true and natural that only a providentially gifted mastermind could have done this. The tale of Hir and Ranjha as depicted by Waris Shah is an album of colourful and interesting pictures of the life in the Punjab as it was then lived. In short, it is poetry of the human heart, diffusing the sweetness of sympathy for human beings.

SIGNIFICANCE OF HIR FOR SUFIS

Waris Shah himself and most of the Sufis have given it an allegorical garb. They try to canonize the story with mystic significance. Hir, the real beloved, is the human soul; Ranjha is the Divine Beloved sought. Hir's couch in the sedan-boat is the pulsirat (Siratul Mustaqim of the Quran) which is interpretted as the code of conduct; five pirs are five senses; Hir's father as the philosophy of ethics; and Kaido is Satan personified.

At Hir's tomb, five kilometres outside the town of Jhang, a mausoleum is built Mughal-style, one is faced with the same sort of allegorical significance. It is open from above, meaning that, for the flight of the human soul for meeting with the Lord, all paths are open from earth to heaven. There are windows to all the four directions but one of these significantly remains ever closed facing Rangpur. This window in the wall facing Rangpur shows that the gate of death is shut to the soul which can soar in all other regions, for it has attained eternity.

Mystical verse has played an important part in the lives of the Sufis of the Punjab. They composed poems, songs and hymns praising the Beloved, describing the pain and sorrow inflicted by separation and ultimately the joy, peace and happiness attained in union as we see in the immortal love-story of Hir and Ranjha.

POPULARITY OF HIR

In about 1860 A.D., printing press was introduced in the Punjab and Waris Shah's Hir, among other Qissas and compositions, was published which became very popular. The popularity of this Qissa, particularly, prompted one milk-merchant by the name of Mian Rukan Din to request the famous poet, Mian Hidayatulla, to edit and add, where necessary, in Waris Shah's Hir so that waddi (big) Hir could be published Mian Hidayatulla added nearly 836

couplets (1672 lines) in the *Hir* under the name of Waris Shah and they are so nicely blended in the entire *Qissa* that, had it not been specifically mentioned and marked in the book, it would not have been possible to make out which is original of Waris Shah and which is added by Hidayatullah¹³. The following, among other verses, are added by Mian Hidayatulla:

ڈو لی چڑھدایں مارہایں ہیر چیکا ں مینوں نے جلے با بلا کے مجلے وے

डोली चढ़देयाँ मारियाँ हीर चीकाँ मैनूँ ले चले बाबला ले चले वे

Doli chadhdian marian Hir cheekan mainu lai challe babla lai challe we

(While getting into the palanquin (doli) after wedding, Hir cried out, O father, they are taking me away etc.) (11 couplets)

or such as

کیا بھج تقدیر دے نال مفور ما محت نے جا سائقوں مٹ دی وے

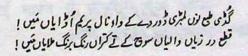
गया भज तकदीर दे नाल ठूठा कीमत लै जा साथौं मट्ट दी वे

Gaya bhajj taqdir de nal thutha qimat lai ja satthon matt di we

(The earthen bowl, by fate, is broken and take away the price of earth from us, etc.) (11 couplets)

The amended Hir was greatly appreciated by the people which was sold out promptly. Then Mian Piranditta Taragar, a renowned poet, who was by profession a tailor, also added about 596 couplets (1192 lines) in the already amended Hir of Waris Shah and marked them and published the same under the title: Sab ton Waddi te Mukkammal Hir (The Largest and Complete Hir) 15.

The following, among other verses, are added by Mian Piranditta Taragar:



गुड़ी तबा नूँ लम्बड़ी डोर दे के वाउ नाल प्रेम उडाइयाँ मैं कता दरज़ीआँ वालियाँ सोच के ते कात्राँ रगेँ बरगेँ मिलाइयाँ मैं ।

Guddi taba' nun lambarri dor de ke wa nal prem uddaiyan main Katta' darzian walian soch ke te katraan rang berang milaiyan main.

(By giving long string to the kite of wishes, with the breeze of love I had it flying high; by thinking and cutting pieces like the tailors, I joined the cut-pieces of different colours together.)

In the simile of joining cut-pieces of different colours by Piranditta Taragar, he has not only spoken from his heart but also has betrayed his profession.

Many other poets also tried to interpolate their verses in the Hir of Waris Shah but they in their attempts were not very successful as their poetic compositions fell far short of the maturity of the poetry of Waris Shah and were not popular with the people and thus rejected.

EXTRACTS FROM THE HIR

The verses taken from the Hir of Waris Shah are, sometimes, so gripping that similar examples are difficult to be found in any other literature. In the following verse, he explains the importance of having a Murshid (Master):

بنامُرخدراه نمجة آون دُوده بان نرجبي كيرسيان

बिना मुरशदाँ राह ना हथ आवन दद्ध बाज ना रिज दी खीर मियाँ ।

Binnan murshidan rah na hath aawan dudh baaj na rijhdi kheer Mian.

(Without the guidance of murshids (masters), the path is not found: just as without milk, rice-pudding cannot be made.)

About the nature of women, wandering faqirs, sword and horse, Waris Shah has explained that they can never be depended upon -

> وارث رن فقير عوارهورا مارے تھوک اوکے دے اراس

वारस रन्न फ़कीर तलवार घोड़ा चारे धोक एह किसे दे यार नाहीँ

> Waris rann, faqir, talwar, ghora chare thok eh kisse de yar nahin.

(Waris says that woman, wandering mendicant, sword and horse, all the four are never friends of anyone.)

The measure of popularity of a writing can be judged from the quotations which become very popular among the people, in general, just as -

سوٹا برہے زگڑ ماں تگڑیاں دا تے شیلان اُمبناد مراسیاں و ا

सोटा पीर है विगड़याँ तिगड़याँ दा ते शैतान उसताद मरासियाँ दा ।

Sota pir hai wigdian tighdian da te shaitan ustad marasian da.

(The staff is the master of the spoiled and Satan is the teacher of the jesters.)

The importance of brothers in the community is greatly emphasised in the following verses which brothers tell Ranjha at the time of his parting from them -

معانیاں اِ جہ نہ مجلساں سومہندیاں نمیں اسے نہار نا ہیں اسے معانی مرن تے بوندیاں بھی بائیاں باخیر بہار نا ہیں بھائی مرن تے بوندیاں بھی بائیاں مجرے بروار نا ہیں لکھ اوط ہے کول وسندیاں دی محالیاں گیاں جیڈی کوئی ار نا ہیں محائی وسائی اسار دے نیں محائی وسائی اسار دے نیں محائی وسائی با جھ بیلی کوئی ار نا ہیں محائیاں با جھ بیلی کوئی ار نا ہیں محائیاں با جھ بیلی کوئی ار نا ہیں

भाईयाँ बाझ ना मजलसाँ सोहन्दीआँ ने अते भाईयाँ बाझ बहार नाहीँ भाई मारन ते पौन्दीयाँ भज बाईयाँ बिना भाईयाँ भरे परवार नाहीँ लख ओट है कोल वसेन्दीयाँ दी

भाईयाँ गयाँ जेडी कोई हार नाहीँ

भाई ढावन्दे भाई उसार दे ने

भाईयाँ बाझ बेली कोई यार नाहीँ ।

Bhaiyan bajh na majlassan sohndiyan nen ate bhaiyan bajh bahar nahin Bhai maran te paundian bhajj baiyan binan bhaiyan bhare parwar nahin Lakh ot hai kaul wasendian di bhaiyan gayan jedi koi har nahin Bhai dhaonde bhai ussar de ne bhaiyan bajh beli koi yar nahin.

(Without the brothers, gatherings are uninteresting, and without brothers there is no spring; if brothers die the arms are broken, and without brothers, the families are incomplete; there are hundred thousand protections in the families, there is no greater defeat when the brothers leave; brothers not only bring about decline but also rise and without brothers there is no good friend.)

While describing the beauty of Hir, Waris Shah has employed appropriate homilies and metaphors -

ہون مرخ یا قت جاں لال جگن عطور کی سیب دلائتی سار و جہ دند چیے دی لڑی کہ مہمس موتی دانے نکلے حسن انار و چوں کی العن حمین دا بیبلا اے زگفت ناگ جزائے دی باروجوں بھی چین کشمیر تعویر جسٹی قد سرو بہشت گزار و چوں

होटँ सुर्ख याकूत जाँ लाल चमकन ठोडी सेब विलायती सार विचौँ ददँ चम्बे दी लड़ी के हसँ मोती दाने निकले हुस्न अनार विचौँ नक अलफ़ हुसैन दा पीपला ए ज़ुल्फ नाग ख़ज़ाने दी बार विचौँ लिखी चीन कशमीर तसवीर जट्टी कद सरु बहिशत गुलज़ार विचौँ ।

Hont surkh yakut jan lal chamkan
thodi seb wilayati saar wichon
Dand chambe di ladi ke hans moti
dane nikle husn anar wichon
Nakk alif husain da pipla ae
zulf nag khazane di bar wichon
Likhi cheen kashmir taswir jatti
kad saru bahisht gulzar wichon.

(Her lips were as red as a ruby and her chin like an apple of the north (Kashmir or Kabul - both are famous for apples). Her teeth were like the pearls and beautiful as the seeds of pomegranate. Her nose was like the blade of Husain's sword; her locks were like black cobras sitting on the treasurers of the Deserts. She was the picture of a woman of China and Kashmir (famous for beautiful women) and she stood like a cypress in the garden of Paradise.)

When Hir, accompanied by friends, finds Ranjha sleeping on her couch in the sedan-boat and is terribly annoyed at the audacity of a complete stranger, she says -

جرانی کمل رائ ہے جرعے دا
اور کیے دی کیے برواہ مینوں
میں تاں دھروکے بنگ توں جاشاں
ایک دھرواں او بارٹ و مینوں
ہنیں بنگ تے ایس نوں فیکن دینا
اڈوشاہ دائیت کہ مضیر اسی
باس ڈھکایاں دئیگا ڈھا مینوں
ایک خیم بزار مسلام میتے
ایس دی نہیں جواہ مینوں
ایے بودلا ہیر بغنداد گئیگا

जावानी कमली राज है चूचके दा

आवे किसे दी कीह परवाह मैनूँ

मैं ताँ धरु के पलना तौँ जा सुट्टाँ

आया किधरौँ ऐ बादशाह मैनूँ

नहीँ पलना ते ऐस नूँ टिकन देना

ला रहेगा लख जे वाह मैनूँ

नाडू शाह दा पुत के शेर हाथी

पास ढुकियाँ ले गा ढाह मैनूँ

एहदे ज्ये हज़ार गुलाम मे थे

अते ऐस दी नहीँ जे चाह मैनूँ

ऐहा बूदला पीर बग़दाद गुग्गा

मेले आन बैठा वारिस शाह मैनूँ ।

Jawani kamali raj hai chuchake da
awey kisse di kih parwah mainu
Main tan dhru ke palang ton ja suttan
aya kidhron eh badshah mainu
Nahin palang te es nun tikan dena
la rahega lakh je wah mainu
Nadu shah da put keh sher hathi
paas dhukkian laiga dha mainu
Ehde jaye hazaar ghulam methe
atte es di nahin je chah mainun
Eha budla pir baghdad gugga
mele aan baitha waris shah mainu.

(Hir said, "Youth is impertinent and does he not know that this is the kingdom of my father Chuchak? I care for no one, I will pull him and throw him away least caring if he is a king of some place. Be he a lion, an elephant or the son of a noble, I couldn't care less. Does

he think he is the son of Nadu Shah (a banker of renown) or that he is the pir of Baghdad? I have thousand slaves like him and, Waris Shah, I care not a bit for such as he.")

Ranjha, in his first encounter with Hir, says -

رانجا آ كدا اس جان سُفن چيدُ جا و نائين متواسط في ا تُسان جيبان پياريان اس لازم آئے گئے مسافران بالئے في ا ايم فران گان كي ب ايم لي ليگ سنے نہائے في ا اسان رب وا آسرا ركھيائ انگو جا ونائي نيان والئے في ا

राँझा आख़दा ऐह जहान सुफ़ना
छड जावना ई मतवालिये नी ।
तुसाँ ज्याँ प्यारेयाँ एह लाज़म
आए गए मुसाफ़राँ पा लइये नी ।
एडा हुसन दा ना गुमान कीजे
ऐहा लै पलना सन्ने नहा लइये नी ।
असाँ रब्ब दा आसरा रिखया ई
उठ जावना ई नैना वालिये नी ।

Ranjha akhda eha jahan sufana
chhad jawana ee matwaliye ni
Tussan jehan piarian eh lazam
aye gaye musafaran pa laiye ni
Eda husan da na guman kijiye
eha lai palang sanne naha laiye ni
Assan rabb da asara rakhiya ee
uthth jawanan ee naina waliye ni.

(Ranjha said to Hir, "This world is like a dream. Even you, proud lady, has to leave it; for the dear ones like you, it is necessary that you should be kind to the strangers; do not feel haughty of your beauty, take back your couch and quilt; I depend on God and will depart hence to be seen no more.")

When the scandal of clandestine meetings of Hir and Ranjha in the forest spread out in the village, Chuchak dismisses Ranjha from the post of cowhred and tells him to go away. Ranjha, being perplexed in heart, goes to Mithi, the barber woman, and asks her concerning the ways of women and love. Mithi replies in the following words —

میشی بولدی جیوتد بیر کرک تینول درسنیا ن را نجا چیوبراد ب مال عشق را کسی مال عشق را کسی مال عشق را کسی بیده عاشقان دا و بیا سور از کسی من عشق دا او بیا سور از کسی من عشق دا کو برا سور از کسی من عشق دا کو برا این میلی گفت کے حیکنا موسراد ب کا میسی منت دے تیزا جر نراد ب میسی منت دے تیزا جر نراد ب میسی عشق دے فون سولی جا زائے مرد زندج مقل دا کو برا دے میسیت عشق دے فون سولی جا زائے مرد زندج مقل دا کو برا دے

انوی عشق غذا تکمیاران دا ایک تیل را کولا النه مرا و مده عشق ترق بگییار عیالیان دا استی زادمان دازه رو براوی دایا ماجیون عشق می میکمین دا او منون جا جنان دا و طرار مده الله با میشور برا و می را و می این می میشو برا و می این دا در این استرایات نهر مرا و می دا کی دا کار دا کی دا کار دا کی دا کی

کھکا مثن توں کھر ہا (ناں دائے بشور ناں پر دے وہا ہی عشن جمد وطن سالیاں دے جہنگ اب تے ذی جن ما کی عشن جمد وطن سالیاں دے جہنگ اب تے ذی جن ما کی عشن سرم قدرت رب دی داجینرے نکھکھیا جولی ویخ با گئ اور با گئ آرم قواہبت تھیں کڈھ با ہر دڈا قبرتے خون گذار با گئ آسمیں نوں جا بڑ یا گئ آسمیں نوں جا بڑ یا گئ سلیاں تے یک وج قبر ہر اسٹ تخت توں حا بڑ یا گئ سلیاں تے یک وج قبر ہر اسٹ تخت توں حا احار یا گئ

مارے حسن حسن میزیدیاں نے اکے رب وے حال بہاریا ہی اور اور اس میں میں میں میں اور اس اس مرزا گھت کھیاں وج ساڑائی جدر بدن معیار فر اور خیری عبود اس مرزا گھت کھیاں وج ساڑائی ہی سستسی بنوں سنے زمین غرق ہوئے وجہ محلاں دیے خون گذار کیا ہی سیلی مجنوں دیے در جوسول قارون بھیے زمین نگہا رہا ہی سوم بنی ڈائ مولی مہوال بچھے یوسف کھوہ دے وجہ آ اریا ہی ا

मिठी बोलदी ज्याँ तदबीर करके तैन् दसनीयाँ राँझना छोहरा वे हाल इश्क दा खोल सुनावनी हाँ जेहड़ा वरत्या भौरा भौरा वे पधँ आशकाँ दा चलना बहुत औखा राह इश्क दा ओहरा सोहरा वे मज़ा इश्क दा कौड़ा ज़हर वागूँ तल्ली घत के चखना मोहरा वे काले इश्क दे हरफ ज्याँ नाग बैठे कुँडल घत के तीरा चोहरा वे भेत इश्क दे नूँ सोई जानदा ए मर्द रिन्द जो अकल दा गोहरा वे ऐवै इश्क ग़ज़ा घमेयारना दा अग्गे तेलन दा खड़ा अनमोहरा वे इश्क तरक बघयाड़ अयालियाँ दा शेख़ ज़ादियाँ दा ज़ो ज़ोहरा वे दहाया माझियाँ इश्क सी सिखनी दा ओहनूँ प्या चना दा रोहड़ा वे लट पटा है इश्क बगालना दा हिन्दोसताननाँ दा छँछोहरा वे तोड़े कसदा इश्क कवारीयाँ दा देन्दा सजरा नित नहो हरा वे लुची वागँ है इश्क खतरानीयाँ दा अते बाहमनी दा खड़ा खीर खाई

खला इश्क तुँ वेख पहाड़ना दा अते पशोरना दा परदे विच पाई इश्क जिम्मयाँ वतन सियालियाँ दे झगँ बाप ते नदी चना माई इश्क सर है कुदरत रब्ब दी दा जेन्दे लेख लखाया झोली वजँ पाई हाल वेख तूँ आशकाँ सारियाँ दा रब्ब नबी दा इश्क चतार पाया ई आदम हव्वा बहिशत थीं कड बाहर वडा कहर ते खून गुज़ारिया ई भुल ज़करीआ लैइ पनाह हैज़म आरी नाल ओह चीर के फाड़ेया ई इसमाईल नू बाप ने ज़बह कीता चख़ा चा खलील नू चाड़िया ई सुलेमान ते पलक विच कहर होया सुट तख़त ताँ चा उजाड़िया ई मारे हसन हुसैन यज़ीदीयाँ ने अग्गे रब्ब दा हाल पुकारेया ई दुनियादाराँ दे इश्क दा हाल दस्साँ मिर्ज़ा कक्खाँ विच साडिया ई चन्दर बदन मझ्यार फरहाद शीरी जदीँ मोए ताँ शुकर गुज़ारिया ई स्सी पन्न सने ज़मी गर्क होए विच थल्ला दे खुन गुज़ारिया ई लैला मजनूँ दे तन विच दम सूली कारुन हेठ ज़मीन नगहारिया ई सोहनी डुब मोई महीवाल पिछे यूसफ़ खू दे विच उतारिया ई ।

Mithi boldi jeu tadbir kar ke tainun dasnian ranjhana chhohra we, Haal ashqaan khol sunaoni han jehra wartia bhaura bhaura we. Pandh ashqaan da chalna bahut aukha rah ashqaan auhra sauhra we, Maza ishq da kaura e zehar wangun talli ghat ke chakhna mohra we. Kale ishq haraf jeun nag baithe kundal ghatt ke teera chohra we; Bhet ishq de nun soi janda ai murd rind jo aqqal da gohra we. Aiwen ishq ghaza ghamiharnian da agge telan da khara anmohra we. Ishq tarq bhagiad ayalna da sheikh zadian da zo zohra we: Dahaya majhiyon ishq si sikhni da ohnun pea chana da rohra we, Lat patta hai ishq bangalanan da hindustanan da chhanchhohra we, Tore kassda ishq kuwarian da denda sajra nit naho hara we. Luchi wang hai ishq khatranian da agge bahmani da khara khir khayee, Khula ishq tun wekh paharnan da atte peshaurnan da parde wich payee; Ishq jammia wattan syalian de jhang baap te naddi chana mayee, Ishq sir hai qudrat rabb di da jende lekh likhiya jholi wanjh payee. Haal wekh tun ashqaan sarian da rabb nabi da ishq chatar paya ee, Adam hawa bahisht thin kadd bahar wadda qehar te khun guzaria ee; Bhull zakaria lai panah haizam aari nal oh chir ke pharia ee, Ismail nun baap ne zabah kita chakha cha khalil nun chadhiya ee, Sulaiman te palak wich qehar hoya sutt takht ton cha ujaria ee, Maare hasan husain yazidian ne agge rabb de hal pukariya ee. Duniya-daran de ishq da hall dassan mirza ghat kakhan wich saria ee, Chander badan maiyar farhad shirin jaddon moe tan shukar guzaria ee; Sassi punnu sane zamin gharaq hoyee wich thallan de khun guzaria ee. Laila majnun de tann wich dabh suli qaroon heth zamin nigharia ee, Sohni dubb moyee mahiwal pichhe vusuf khu de wich uttariya ee.

(Mithi tells young Ranjha that I will counsel you all about love and says, "The way of love is hard and the path is tortuous. The taste of love is as bitter as poison. The very letters of Ishq (Arabic-Ain 2,, Shin (" and Qaaf (9) are like the coils of snakes and only very wise men know their secrets. Love to the potter woman is part of the day's work like eating and drinking; the love of a shepherdess is fierce like a wolf; the love of a Sikh woman (belonging to Sikhism, religion promulgated by Guru Nanak) is as violent as the current of the river Chenab. The Bengali woman's love is fitful. The Hindustani's is childish. A little girl's love is fretful and peevish; she is always taunting and reproaching her lover. The love of a Khatri woman is as soft as dough, and the love of a Brahmin woman is like eating the ricepudding. The hill woman loves openly but the Peshawar woman in secret. But hark ye! The birth-place of love is among the Syals. Jhang is the father of Love and the Chenab is its mother. Did not Love exist from the beginning of the world? Did not God love Muhammad? Did not the holy saints know Love; even Adam and Eve, and Zakaria who got caught in a tree was sawn asunder? Did not Abraham love Ismail? Was not God displeased with King Solomon and did not He cast him down from his throne in his displeasure, in the twinkling of an eye? Love also slew Hasan and Husain, the holy martyrs, and is not the list of earthly Lovers long and famous; even Mirza Sahiban, Chander Badan, Shirin and Farhad, Sassi and Punnu, Laila and Majnu, Sohni and Mahiwal, Yusuf and Zulaikha?")

In the above composition, Waris Shah begins with worldly love (Ishq-i-Majazi), transcends the barriers and, with masterful handling, concludes by referring to Ishq-i-Haqiqi (the Love Divine).

When Hir was married by stratagem to Saida and put into the wedding palanquin by force, she laments in the following words:

ڈولی چڑمدیاں ماریاں ہیر جہاں مینوں رکھ نے بابلائے جیٹے وے مینوں رکھ نے بابل ہیر آئے ڈولی پا کہارتی دیے جیٹے دے میرا آکھیا کدی نہ موٹر داسیں اوہ سے بابل کھے گئے جیٹے وسے

تری مجتر جها نوی و که مید بابل جند وانگ مسافران به میل وی دن جارند رو سرام با یا وی درد معیتان سبه میلود سا ذن بولیا چا لیا سامت کرنا پنج روز تیرے گھر رہ سچھ وے چارے کئیاں میریاں و مکیوخا لی اسیں نال ناہن کھرنے سے وے کوڈی دنیاتے شان گمان کوڑا دارٹ شاہ بردی سبح کہر جھے وے

from his throne in his displeasure, in the twice

डोली चढ़देयाँ मारियाँ हीर चीकाँ मैनूँ लै चले बाबला लै चले वे मैनूँ रख लै बाबला हीर आखे डोली पा कहार नी वैह चले वे मेरा आखेया कदी ना मोड दा सैं ओह समे बाबल किथे गए चले वे तेरी छतर छाँवैँ रुख हेट बाबल की क्रिक्ट कार्य कि झट वाँग मुसाफ़राँ बह चले वे दिन चार ना रख आराम पाया दुख दर्द मूसीबताँ सह चले वे सानूँ बोलिया चालेया माफ करना पज रोज़ तेरे घर रह चले वे चारे कन्नियाँ मेरीयाँ वेख खाली अस्सी नाल नहीं कुझ लै चले वे कूड़ी दुनियाँ ते शान गुमान कूड़ा वारस शाह होसी सच कह चले वे ।

"Doli chad dian marian Hir chikan
Mainun lai chale babla lai chale we
Mainun rakh lai babla Hir aakhey
Doli pa kahar ni weh chale we
Mera akhia kadi na mor da sain
Oh samay babal kithe gai chale we
Teri chhater chhanwen rukh heth babal
Jhat wang musafaran beh chale we

Din char na rajj aram paya

Dukh dard musibatan seh chale we
Sanun bolia chalia ma'af karna

Panj roz tere ghar reh chale we
Chare kanniyan merian wekh khali

Asi nal nahin kujh lai chale we
Koodi duniya te shan guman kooda

Waris Shah hori sach keh chale we."

(When Hir was put into the doli (palanquin) after formal marriage to Saida, she makes bitter lamentation even as a swan separated from the flock and she cries out to her father to keep her and don't let her go to the in-laws.) These stanzas have all the pathos enshrined in them and Waris Shah by his mastery of diction and a profound understanding of human nature touches the heart of each and everyone when he describes the partings of a girl from her parents after her wedding which is so true and natural.

Ranjha, in the garb of a Jogi, addresses beautiful girls of Rangpur in the following verses:

جرگ آکھیا خیال نہ بگو میرے مشینہ سپ نقیر دا دلیس کیہا کونجاں وانگ مولیاں دلیس بھڈے اساں ذات صفات تے بھیس کیہا ولمن دماں دے نال تے ذات جرگ ساڈا دلیس قبیلڑا نولیش کیہا جیٹراد طن نے ذات دادھیان رکھے دنیا دارسے اوہ درولیش کیہا

जोगी आखिया ख़याल ना पयो मेरे शीहँ सप फ़कीर दा देस केहा कूँजा वागँ ममोलीया देस छड्डे असाँ ज़ात सिफ़ात ते भेस केहा वतन दम्माँ दे नाल ते ज़ात जोगी साडा देस कबीलड़ा खेश केहा जेहड़ा वतन ते ज़ात दा ध्यान रखे दुनियादार है ओह दरवेश केहा ।

Jogi akhiya khyal na peyo mere
shinh sap faqir da des keha
Kunjan wang mamolian des chhadde
assan zat safat te bhes keha
Wattan damman de nal te zat jogi
sada des kabilara khwesh keha
Jehra wattan te zat da dhiyan rakhe
duniyadar hai oh darvesh keha.

(Jogi said, "It does not occur to me what country is for lions, serpants and wandering faqirs? Like migratory birds, the cranes (saurus), I left my native place, what caste or creed do I have? My country is my breaths and my caste is Jogi, what country and good clans do I have? Those who think of their country and caste are worldly people, they cannot be renouncers (darvesh)."

Sehti tells Ranjha (who is in the garb of a Jogi) -

دوست سول جوبیت و رج بمیرکش یارسول جو جان قربان مو وے شاہ سول جو کال و ج ذکم کئے گل بات دا جو گلمبان مبووے گاں سوئی جوسیال و چ ذو دھ دیوے بادشاہ سوئی جو شابان ہو و سے دوگ سوئی جو نال کمان ہو و سے کواری سوئی جو کرے حیا بہتا نیویں نظرتے با بجہ زبان ہووے दोस्त सोई जो बिपत विच भैड़ कट्टे

यार सोई जो जान कुर्बान होवे !

शाह सोई जो काल विच दुख कट्टे

गल बात दा जो निगहबान हते !

गाँ सोई जो सियाल विच दुख देवे

बादशाह सोई जो शाबान होवे !

रोग सोई जो नाल इलाज होवे

तीर सोई जो नाल कमान होवे !

कुआरी सोई जो करे हया बहुता

नीवीँ नज़र ते बाझ ज़ुबान होवे !!

Dost soi jo bipat wich bhair katte,
yar soi jo jaan qurban hove;
Shah soi jo kaal wich dukh katte,
gall baat da jo nigehbaan hove;
Gaan soi jo sial wich dudh deve,
badshah soi jo shabaan hove;
Rog soi jo naal illaj hove,
tir soi jo naal kamaan hove;
Kuwari soi jo kare haya bahuta,
nivin nazar te bajh zubaan hove.

(Friend is that who helps in difficulty, lover is that who sacrifices his life for you; shahukar (banker) is that who helps you during famine, who takes good care of you; cow is that which gives you milk in winter, king is that who provides protection; sickness is that which can be treated; arrow is that which is accompanied by a bow; virgin is that who has enormous humility who always keeps her eyes downwards and is tongue-tied.)

Ranjha, in the guise of a Jogi, tells Sehti -

رصن سہتی اے ایس جہان اُتے

دب کئی بیار بیار دا نی

نال تدرت خواجش اپنی دے

رنگارنگ دیاں صورتاں دھاردانی

اِک علم اندر اِک جہل اندر

اِک نال حیا سما سکٹے

اِک نال حیا سما سکٹے

اِک مِل میٹھ گھر فرار دانی

सुन सहतीये ऐस जहान उत्ते

रब्ब कई पसार पसार दा नी

नाल कुदरत ख़ाहश अपनी दे

रगाँ रगेँ दियाँ सूर्तौ धार दा नी

इक इलम अन्दर इक जहल अन्दर

इक ज़ोहद अन्दर दम मारदा नी

इक नाल हया समा गए

इक मिल बैठे घर ख्वार दा नी ।

Sun sehtie es jahan utte
rabb kai pasar pasarda ni,
Naal qudrat khawhash apni de
ranga rang dian surtaan dharda ni;
Ikk ilam undar, ikk jehal undar
ikk zohd undar dam marda ni,
Ikk nal haya sama gaye
ikk mil baithe ghar khwarda ni.

(Listen Sehti, in this world, God manifests Himself in many ways and forms. He appears in knowledge; He appears in ignorance; He appears in renunciation, humility and He appears even at home as a householder.)

Ranjha, as Jogi, goes to Rangpur in search of Hir. He goes to Kheras and while begging for alms, claims that he can unite parted lovers and can reconcile friends who have fallen out and perform other miracles. To which Hir replies -

ہیر آکھیا جو تھ آکھیں

کون رکھڑنے یار ملا وندا ای
ایساکوئی نہ ملیا میں ڈہو تہ تھکی
جیڑا گیاں نوں موڑییا وندا ای
ساڑے جم دیاں جتیاں کرے کوئی
جیڑا جیودا روگ گوا دندا ای
مجلا موجے نے وجیڑے کون سیلے
ایویں جیوڑا لوک ولا دندا ای
اک جٹ دے کھیت نون آگ نگی
دیواں مجوڑیاں گئی ودیا ای

हीर आखेया जोगिया झूठ आखेँ

कौन रुठड़े यार मिलावदाँ ई
ऐसा कोई ना मिलया में ढूण्ड थक्की

जेहड़ा गयाँ नू मोड़ लैओन्दा ई
साडे चम दियाँ जुतियाँ करे कोई

जेहड़ा ज्यू दा रोग गवावन्दा ई
भला मोए ते विछड़े कौन मेले

ऐवैं जयोड़ा लोक वलावन्दा ई
इक जट दे खेत नू अग लगी

वेखाँ आन के कदौँ बुझावन्दा ई
देवाँ चूरियाँ घयो दे बाल दीवे

वारस शाह जे सुनाँ में आवन्दा ई।

Hir akhiya jogia jhuth akhen
kaun rudhre yar milaunda ee,
Aisa koi na milia main dhund thakki
jehra gaiyan nun mor liaonda ee,
Sade chum diyan juttian kare koi
jehra jeo da rog gawaunda ee;

Bhalla moe te wichhrde kaun mele
even jeura lok walaunda ee,
Ikk jatt de khet nun agg laggi
wekhan aunke kadon bujhaunda ee,
Dewan choorian gheo de bal dive
Waris Shah je sunnan main aonda ee.

(And Hir replied: "It is not true, Jogi; parted friends cannot be reunited. I have searched far and wide but have found no one who can accomplish that. Tell me when the true God will bring back the lover I have lost. If any one can remove the pain in my heart, he may make shoes of my skin. The field of a Jat caught fire and let us see when he comes to put it off. O poet Waris Shah! If I hear that my lover is returning, I will offer sweet cakes and light my lamps with rich butter for oil.")

When Sehti throws some millet into the cup of Jogi (Ranjha), the cup falls to the ground and breaks. Jogi is annoyed and reproaches Sehti for the carelessness and she replies to the Jogi as follows -

گیا ہم تقدیر دے نال خوط اللہ میں تقدیر دے نال خوط اللہ میں دی دے تقدیر اللہ دی واللہ میں اللہ میں الل

موسیٰ تنگیبا بار فرعون اُستے

تقدیر دریا الف دی دے

یوسی میاں پیٹر زادیاں کوں

تقدیر کھوے وہ سے دی دے

داہری مُن تقدیر کی باڑے

داہری مُن تقدیر کی باڑے

الری گدسے دالی آجے میں دی دے

دائری مُن تقدیر کی باڑے

गया भज तकदीर दे नाल दूठा
लै जा कीमत साथौँ मट दी वे
तकदीर अल्लाह दी नू कौन मोड़े
तकदीर पहाड़ नू पट दी वे
आदम हव्या नूँ कड बहिशत विचौँ
तकदीर ज़मीन ते सट दी वे
सुलेमान झोके भठ माछीयाँ दे
तख़तौँ चा तकदीर पलट दी वे
मूसा लगँया पार फ़रउन उत्ते
तकदीर दरया उलट दी वे
यूसफ़ जेहाँ पैग़म्बर ज़ादायाँ नू
तकदीर खूए विच सट दी वे
दाड़ी मुन्न तकदीर ने कन पाड़े
अड़ी गब्द वाली अजे जट दी वे।

Gaya bhajj taqdir de nal thutha

lai ja kimat sathon matt di we.

Taqdir allah di nun kaun more

taqdir pahar nun patt di we,

Adam hawa nun kadd bahisht wichon

taqdir zamin te satt di we;

Sulaiman jhoke bhath machhian de

takhton eha taqdir palatt di we,

Musa langia par farayoon utte

taqdir darya ulatt di we,

Yusuf jehan paighambar zadean nun

taqdir khue wich satt di we,

Daari munn taqdir ne kann phadhe

arri gadhe wali ajje jatt de we.

(Your earthen cup was broken by Fate, you can buy another at my expense if you like. Who can resist

God's decree? Fate expelled Adam and Eve from Paradise and drove them down to earth. Fate threw Solomon among the fishermen and Fate pulled him down from his throne. Fate allowed Moses to overthrow Pharaoh into the sea and it was Fate which put a prince and a prophet like Yusuf in the well. Fate has shaved your beard and pierced your ears even when your mullish obduracy of a Jat is very much there. No one can escape from Fate.)

Ranjha, as Jogi, tells Sehti to convey his message to Hir that her lover is keen to see her; either she should come out to meet him in the garden or take him in her house, in the following words:

ہ آپیرسیال جود یہ کریٹے آجا او دلبسر واسطا ای جائے آکھ رانجیا تینوں عرض کردا گھنڈاہ او دبرداسطا ای اسان عامزاں کی تقمیر کیش تے گناہ او دلبسرواسطا ای سان مہردے بال و کھال صورت مکھرماہ او دبرداسطا ای

زلف ناگ وانگو کنڈل گفت بیٹی گلوں لاہ اور بسرواسط ای دن دات نہ جو گی نوں کیکن دیندی تیری جاہ او دبرواسط ای لوکاں خیال دیاں کالحب سلیائے لامیاہ او دبرواسط ای بردہ عشق تے ننگ ناموس والا بیا لاہ او دبرواسط ای

تربال دخدیاں پیجدے بون گرلے مٹاہ او دبرواسلا ای تیاں دخدیاں پیجدے بون گولے مٹاہ او دبرواسلا ای تیرے پر مٹاں دی رفطان او دبرواسلا ای تیری جانے بیاہ او دبرواسلا ای گھر بار وسار فقر کیتا تیری جب ہ او دبرواسلا ای

लैआ हीर सियाल जो दीद करी ये आजा ओ दिलबर वासता ई जा के आख़ राँझा तैनू अर्ज़ करदा घुण्ड ला ओ दिलबर वासता ई असाँ आजज़ाँ की तकसीर कीती ते गुनाह ओ दिलबर वासता ई सानू मेहर दे नाल वखाल सूरत मुख माह ओ दिलबर वासता ई ज़ुल्फ नाग वागूँ कृण्डल घत बैठी गलौं ला ओ दिलबर वासता ई दिन रात ना जोगी नू टिकन देन्दी तेरी चाह ओ दिलबर वासता ई नोका नैना दियाँ कालजा सिलया ऐ ला फाह ओ दिलबर वासता ई परदा इश्क ते नगँ नामुस वाला लेआ लाह ओ दिलबर वासता ई तोपाँ दगदीयाँ हिजर दे पैन गोले ठा ठा ओ दिलबर वासता ई तेरे होठाँ दी सुर्ख़ी अजब बनी दिखला ओ दिलबर वासता ई तेरी चाल है छगँ खलखाल प्यारे पाऐ फाह ओ दिलबर वासता ई घर बार विसार फ़कीर कीता तेरी चाह ओ दिलबर वासता ई

Lia hir syal jo deed kari ye aaja oh dilbar wasta ee Ja ke aakh ranjha tainun arz karda gundh la oh dilbar wasta ee

Assan aajzaan ki taqsir kiti te gunah oh dilbar wasta ee Sanun mehar de nal wakha surat mukh mah oh dilbar wasta ee Zulf nag wangun kundal ghatt baithi gallon lah oh dilbar wasta ee Din raat na jogi nun tikkan dendi teri chah oh dilbar wasta ee Nokaan nainan dian kalja sillia ai la pha oh dilbar wasta ee Parda ishq te nang namus wala lia lah oh dilbar wasta ee Topaan daghdian hijar de paun gole thah thah oh dilbar wasta ee Tere honthan di surkhi ajab bani dikhla oh dilbar wasta ee Teri chaal hai chhang khalkhal piare pae pha oh dilbar wasta ee Ghar baar wisar faqir keeta teri chah oh dilbar wasta ee.

(Bring Hir, the Syal, to me and tell her: "Take off your veil, my beloved, and come. Tell me, for God's sake, what fault I have committed and show me your moon-like face. The long snake of your locks has entangled me. The arrows of your eye-lashes have pierced my heart, love has swept aside the curtain of shame from me. I am being pounded incessantly by the pangs of separation. The wondrous redness of your lovely lips, show me. Your gait is more graceful than the gait of a partridge. I have given up the world and become a faqir for your sake".)

When Ranjha, as Jogi, is called in by the Kheras, by the stratagem and connivance of Sehti, sister-in-law of Hir, to cure Hir's feigned snakebite, Waris Shah has shown his remarkable mastery in describing the travesty of fate decreed by using the most appropriate similes in Punjabi, such as -

جوگ جُليا موح دی کلا بِلَى تِسْرَ بِولِيا شَکْنَ مَنَافِئَ نُونَ ایتواد نه بچُمیا کیرایاں نے جوگ آنوائے بیس ضاف نوں دیکھوعفل شور جو مادیا نے طعمہ باز دے ہم بھڑا ونے نوں بھری کافذ دی باندہ ملاح بنیا آنما گلیا باخ نگا و نے نوں ایر لگے بھیاڑھے جیڑ دتا سے جلیا ہمیں جرا و نے نوں ایر لگے بھیاڑھے جیڑ دتا سے جلیا ہمیں جرا و نے نوں داکھا جاں دے محمر داگوما ہویا انماں کمیلاوں کھافنوں سریوں دُھک مکوریاں کول دکمی وائے ککوال ہا میں محمد فول

जोगी चिलया रुंह दी कला हिल्ली
तितर बोलिया शगन मनावने नू !
ऐतवार ना पुछिया खेड़ियाँ ने
जोगी आदाँ ने सीस मनावने नू !
देखो आकल शऊर जो मारिया ने
तम्मा बाज दे हथ फड़ावने नू !
भुखा खण्ड ते खीर दा होया राखा
रण्डा घिल्लिया साक करावने नूँ !
गिदड़ कचरीयाँ ते जमादार होया
उठ चिल्लिया बाग़ लगावने नूँ !

बेड़ी काग़ज़ दी बानदर मल्लाह बनया
अन्ना घिल्लिया पार लगावने नूँ !
अईड़ अग्गे बघयाड़ दे छेड़ दिता
शेर चिल्लिया महीँ चरावने नूँ !
राखा जवाँ दे ढेर दा गद्धा होया
अन्ना घिल्लिया हरफ़ लिखावने नूँ !
सरयौँ धक मकोड़ियाँ कोल रखी
दाने कुकड़ाँ पास सुकावने नूँ ।

Jogi challia rooh di kala hilli tittar bolia shagan manawane nun; Aitwar na puchhia kherian ne Jogi aanda ne sees manawane nun; Dekho uggal shaoor jo maria ne ta'ma baaz de hath pharawane nun: Bhukha khand te khir da hoya rakha randda ghallia saak karawane nun; Giddar kachrian da jamadar hoya oonth ghallia bagh lagawane nun; Beri kagaz di bandar mallah baniya annha ghallia par langhawane nun.; Ayyar agge baghiar de chher ditta sher challia mahin charavanne nun; Rakha jawwan de dher da gadhdha hoya annha ghallia harf lakhawane nun; Sariyon dhakk makaurian kol rakhkhi dane kukkran paas sukawane nun.

(When the Jogi consented to go (to the house of the Kheras), the soul itself trembled and the partridge (which is considered inauspicious having unmelodious voice) sang on the right for the good luck. Thus the Kheras worked their own destruction. They least bothered to know whether it was a Sunday but brought in the Jogi to have their heads shaved.

Look ! what has happened to their wisdom and intelligence? They (the Kheras) have put food (bird of game) in the clutches of a hawk (bird of prey). (It was as if) The hungry man was asked to look after sugar and rice pudding; widower was sent for the marriage proposal for another; jackel was put incharge of dried-up turnip cuts, camal (known for ruining vegetation) was sent to lay-out a garden; (it was like) boat of paper with monkey as the boatman, (as if) blind man was sent to get across. Flock of sheep was let loose in front of a wolf, lion was sent with the buffaloes to graze; donkey was placed incharge of a mound of millet, blind man was sent to have the words written; mustard-seeds were kept near the insects and grains were kept for drying near the chickens.)

After administering poison to Hir, when Kaido informs Hir that Ranjha has been killed, Waris Shah describes the scene and says -

مان محق ہو ا ہو محل مشن کے رامخیا مرن دے وقت جارداسی وارٹ شاہ نون میک دیدار دی سی جیبی ہیر نوں مجھ کنامار دی سی

जान गई हवा हो गल सुन के
राँझा मरन दे वक्त चितार दी सी
वारिस शाह नू सिक दीदार दी सी
जेही हीर नू भड़कना यार दी सी।

Jaan gaiyee hawa ho gall sunke
Ranjha maran de wakt chitar di si
Waris Shah nun sikk deedar di si
jehi Hir nun bhadkana yar di si.

(So Hir breathed her last crying, "Ranjha, Ranjha." The poet Waris Shah says that as he is yearning for seeing the Divine Beloved, the same way Hir was yearning to meet her beloved, Ranjha.)

Thus both lovers passed away from this mortal world and entered into the halls of eternity. Both remained firm in love and passed away steadfast in true love.

Here Waris Shah gives expression to his mysticism. It is remarkably clear how readily in his mind human and Divine imagery is interchanged. He seeks peace and tranquillity which can only be attained in the union with the Divine Beloved - the ulimate goal of a Sufi.

In Waris Shah's poetry, besides mysticism of high order, we find a remarkable combination of poetical fluency, exquisite harmony and grace greatly embellished with application of the most appropriate diction. In Punjabi poetry he is truly an artist of remarkable genius and achievement who has not been surpassed, nay, even equalled by any one else.

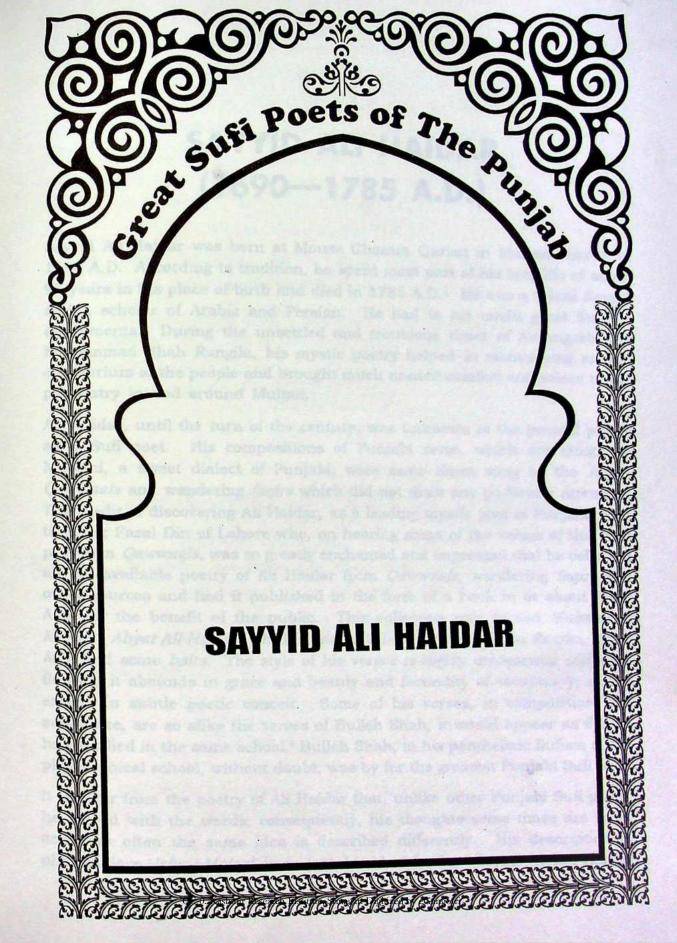
NOTES AND REFERENCES

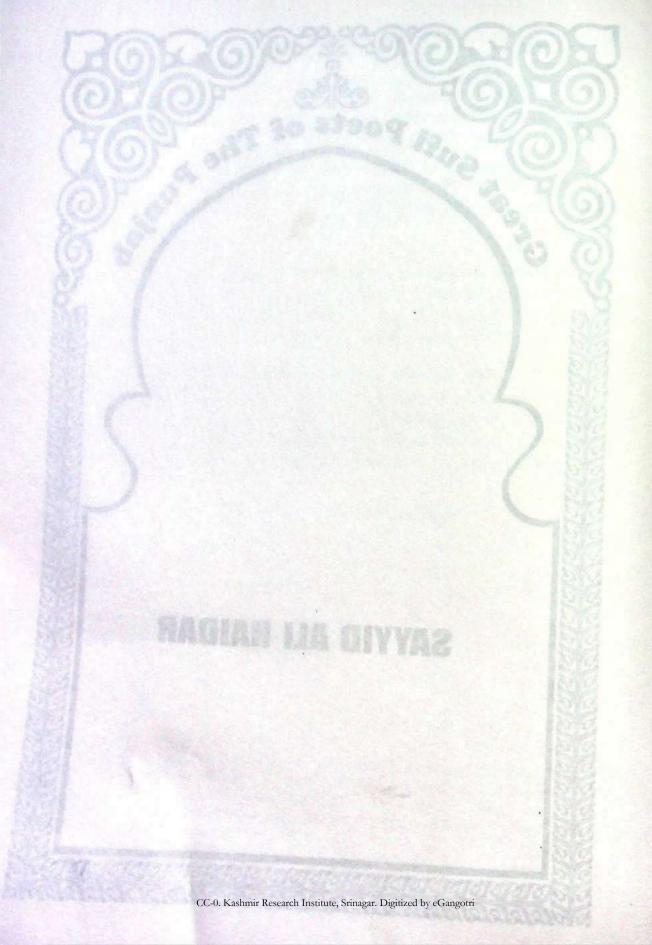
- 1. Maula Baksh Kushta, Punjabi Shairaan da Tazkira, p.114.
- 2. Shamim Choudhury, Punjabi Adab-o-Tarikh, p.105.
- 3. Maula Baksh Kushta, op. cit., p.114.
- 4. Ibid., p.114.
- 5. Shamim Choudhury, op. cit., p.105.
- 6. Maula Baksh Kushta, op. cit., p.114.
- 7. Ibid., p.115.
- 8. Ibid., p.115.
- 9. Ibid., p.115.
- 10. Ibid., p.115.
- 11. Those who have written in Persian are :
 - 1. Gurdas Khatri, 2. Minnat, Mir Qamruddin, 3. Shah Fakhrullah Lahauri (1730-31 A.D.), 4. Mansa Ram Munshi Sialkoti (1744 A.D.), 5. Sundar Das Aram (1757 A.D.), 6. Rai Bahadur Kanhaiya Lal Hindi (1840 A. D.), 7. Nawab Ahmad Yar Khan, and 8. Ganesh Das Vadehra (during the reign of Maharaja Ranjit Singh). Those who have written in Punjabi are:
 - 1. Damodar Das Arora of Jhang, 2. Muqbil, 3. Waris Shah, 4. Fazal Shah, 5. Mohd. Shah, 6. Ahmad Yar, 7. Bhagwan Singh, 8. Jog Singh, 9. Allah Ditta, 10.

Mian Mohd. Sahib, 11. Kushta of Dhab Khattian, 12. Husain by the name of Siharfi Hir, 13. Siharfi Bhubal, 14. Siharfi Hir Roshan, 15. Siharfi Mian Mohd. Umar, 16. Siharfi Sayyid Shah Sharaf, 17. Siharfi Pir Ali Haidar, 18. Baksha, 19. Majrooh, 20. Gamman, 21. Haidar, 22. Abdul Sattar Shair, 23. Munni Lal Prem, 24. Ibarti, 25. Laiq, 26. Baqi, 27. Ahmed Kavi, 28. Hamad Shah, 29. Hidayatullah, 30. Kishan Singh Arif, 31. Meeran Shah, 32. Imam Din, 33. Amarnath Munsif Jallundhari, 34. Piran Ditta Taragar and 35. Muhammad Din Sokhta.

- 12. Maula Baksh Kushta, op. cit., p.117
- 13. Ibid., p.117.
- 14. Ibid., p.117.
- 15. Ibid., p.117.

tians event bloves





SAYYID ALI HAIDAR (1690—1785 A.D.)

Sayyid Ali Haidar was born at Mouza Chontra Qazian in Multan district in 1690 A.D. According to tradition, he spent most part of his long life of about 95 years in his place of birth and died in 1785 A.D. He was a Gilani Sayyid and a scholar of Arabic and Persian. He had to his credit great Sufistic attainments. During the unsettled and troublous times of Aurangzeb and Muhammad Shah Rangila, his mystic poetry helped in maintaining mental equilibrium of the people and brought much needed comfort and solace to the peasantry in and around Multan.

Ali Haidar, until the turn of the century, was unknown to the general public as a Sufi poet. His compositions of Punjabi verse, which are mostly in Multani, a sweet dialect of Punjabi, were some times sung by the Ragis, Qawwaals and wandering faqirs which did not draw any particular attention. The credit of discovering Ali Haidar, as a leading mystic poet of Punjabi, goes to Malik Fazal Din of Lahore who, on hearing some of the verses of this Sufi poet from Qawwaals, was so greatly enchanted and impressed that he collected all the available poetry of Ali Haidar from Qawwaals, wandering faqirs and other sources and had it published in the form of a book in or about 1898 A.D. for the benefit of the public. This collection was named Mukammal Majmua Abyat Ali Haidar² which contains Siharfis, Qissa Hir wa Ranjha, Bara-Mah and some baits. The style of his verses is highly ornamental and freeflowing; it abounds in grace and beauty and fecundity of vocabulary; and it excells in subtle poetic conceit. Some of his verses, in composition and substance, are so alike the verses of Bulleh Shah, it would appear as if both had studied in the same school.3 Bulleh Shah, in his pantheistic Sufism of the philosophical school, without doubt, was by far the greatest Punjabi Sufi poet.

It is clear from the poetry of Ali Haidar that, unlike other Punjabi Sufi poets, he played with the words; consequently, his thoughts some times are weak and very often the same idea is described differently. His description of physical love (Ishq-i-Majazi) is, in fact, his ideal for Love Divine (Ishq-i-Haqiqi)

and he juggles with words with admirable effect which, no doubt, lends a kind of brilliancy to his language but, at the same time, weakens the substance.

Ali Haidar was a confirmed Sufi, and a follower of Mohiuddin Abdul Qadir Jilani, the founder of the Qadariya silsila (Order) of Sufis, who was born at Jilan in 1078 A.D. He says -

ک ۔ کیاغم خون اسال نوں جے خاہ محید دین اساڑ دا اے خاہ عبدالقار رحبلانی راجے بطف آمین اساڑ دا اے

काफ़ : क्या ग़म ख़ौफ़ असानू जे शाह मुहईयोदीन असाड़दा ए शाह अबदुल कादर जीलानी दा जे लुत्फ़ अमीन असाड़दा ए

Kaf : Kya gham khauf asan nun je shah mohiuddin asadara ai Shah abdul qadir jilani da je lutf aamin asadara ai.

(Kaf: What sorrow and fear have we, if Shah Mohiuddin is ours, and if Shah Abdul Qadir of Jilan is the guardian of our pleasure?)

Again he says -

अली हैदर क्या परवाह किसे दी जे शाह मुहईयोदीन असाड़दा ए

Ali Haidar kya parwah kisse di je Shah Mohiuddin asarda ai

(Ali Haidar, what do we care for anyone else so long as
Shah Mohiuddin is ours ?)

HIS POETRY

His verses usually have a musical rhythm which is extremely pleasing to recite, such as -

शीन : शराब दे मस्त रेहन की नैन तैंडे मतवालड़े नी सुर्ख़ सफ़ैद सिआह दो बनालड़े बाज कन्नल ऐवें कालड़े नी !

Shin: Sharab de mast raihan, ki nain tainde mattwalde ni, Surkh sufaid siah do banalade baj kajjal aiwen kalade ni. (Shin: Like the heady intoxicating wine, your eyes are full of intoxication; they are a combination of red, white and black and, without *kajjal* (eye-liner), they are of beautiful black colour.)

In an other Siharfi, he has expressed how important it is to love some one but, at the same time, he has warned that your beloved should be a mature person. He says -

ہے۔ بناں لگیاں اکھیاں رہن ناہی کسے شہر محبوب دے وسیّری جی اوہ شہر کیبڑا جِسِے عشق ناچی رنیا چھوڑ کے دل نسیّے جی کی تار دے نال نہ نہیوں لائیے کی نار دے نال نہ ہیتے جی دل دِے کھوٹ رکھ مُونہوں ہی ہے۔

बे : बिनाँ लग्गीयाँ अखियाँ रहन नाहीँ

किसे शहर महबूब दे वस्सीये जी
ओह शहर केहड़ा जिथे इश्क नाही

दुनिया छोड़ किते वल नस्सीये जी
कची नार दे नाल ना नीहूँ लाईये

कची नार दे नाल ना हस्सीये जी
दिल विच खोट रखे मुँहाँ हस बोले

कची यार नू भेत ना दस्सीये जी !

Be Binnan laggian akhian rehan nahin
kisse shehar mehboob de wassiye ji.
O shahar kehda jiththe ishq nahin
duniya chhor kisse wal nassiye ji.
Kachi nar de nal na nihun laiye
kachi nar de nal na hassiye ji.
Dil wich khot rakhkhe munhon hass bole
kache yar nun bhet na dassiye ji.

(Be: Without falling in love eyes cannot remain, in the city (heart) of some beloved we must live; which city (heart) is there which is devoid of love? Leaving the world, I must run after some one. One must not fall in love nor one should laugh with an immature beloved, because in her heart she is deceptive and will laughingly speak and (therefore) the immature friend must not be revealed secret of the heart.)

The first part of this poem can also be interpretted allegorically for the Love Divine, but, because of Ali Haidar's playing with the words, in the latter part of the poem, the substance gets weakened.

In the following verses, Ali Haidar tells the condition of eyes, once they are struck by the love of the Beloved:

وت کا ہے نوں روندان لال پرای بن جی دا مجیت شدر س دیاں علی قیدر قوں بچھ اکھیاں نوں بن لا بریت کیوں تعس دیاں الفنے۔ اکھیں میریاں برل ہویاں ستے بہواں دامینہ برس دایں کیمی رو ونے دی حاصہ بتی نے کدی نہ بھیڑیاں بہس دیاں

अलफ़ : अर्खीं मेरीयाँ विद्दल होइयाँ ते हन्जूआँ दा मीँह बरस्स दीयाँ केही रोवने दी चाट पइयो ने कदी ना भैड़ीयाँ हस्स दीयाँ वत काहे नू रोन्दियाँ लाल होईयाँ हुन जी दा भेद ना दस्स दीयाँ अली हैदर तूँ पुछ अखियाँ नू हुन ला परीत क्यौँ नहस्स दीयाँ !

Alaf Akhkheen merian baddil hoiyan
te hunjuan da minh barass diyan,
Kehi rovanne di chat paiyo ne
kadi na bhaidiyan hass diyan;
Watt kaahe nun rondian lal hoiyan
hun ji da bhet na dass diyan,
Ali Haidar tun puchch akhkhiyan nun
hun la preet kiyon nass diyan.

(Alaf: My eyes are disenchanted and rainful of tears fall from them; they are now so used to crying that they have forgotton to laugh. Then why have they become red crying when they do not even tell the condition of

my heart? Ali Haidar, ask your eyes why are they now running away from the love of the beloved?)

Ali Haidar expresses well his disgust of the worldly possessions which the mortals leave after death. According to him, all these are false, only the true possession is God, his Prophet and his friends. He says -

کورا گورا گورا بورا کورا شامبوار کورے انتی کورے انتی کورے خار کورے مرشکار کورے انتی کورے انترکورے فوق فطار کورے جورے کورے بڑے کورٹے ارشنگار کورے جورے کورٹے کورٹے کارشنگار میررا کے مسب کھر کورٹے کورٹے من میت کورٹے ایسندار میررا کے مسب کھر کورٹا سے ایک کرتار دو جانبی محرک تھا کورٹے کرتار

कूड़ा घोड़ा कुड़ा जोड़ा कूड़ा शाह सवार कूड़े बाशे कूड़े शिकार कूड़े मीर शिकार कूड़े हाथी कूड़े लशकर कूड़े फ़ौज कतार कूड़े सूहे कूड़े सालू कूड़े सोहने यार कुड़े जोड़े कूड़े बेड़े कूड़े हार श्रिगाँर कूड़े कोठे कूड़े मन मीत कूड़े ऐ सँसार हैदर आखे सब कुझ कूड़ा सच्चा हिक करतार दूजा नबी मुहम्मद सच्चा सच्चे उसदे यार

Kura ghora kura jora kura shah swar, Kure bashe kure shikare kure mir shikar, Kure hathi kure lashkar kure fauj qatar. Kure suhe kure salu, kure sohne yar, Kure jore kure bere kure har shangar, Kure kotthe kure manmit kure eh sansar. Haidar akkhe sab kujh kura sachcha hikk kartar, Duja nabi muhammad sachcha sachche us de yar.

(False is the horse, false is the costume and false is the horse-rider; false are the hawks, false the falcon and false is the leader of hunt; false the elephants, false the army, false the sword-wielding people; false the red (colour of women's dresses) false the veil (of women) and false are the beautiful friends; false the dresses, false the boats and false are the cosmetics; false the houses, false the winners of hearts and false is this world. Haidar says, all is false, Kartar (God) alone is true; the second true one is the Prophet Muhammad, and true are his friends.)

It seems that Ali Haidar composed the above verse after he had seen a royal hunting party which included, among others, ladies of the court.

Ali Haidar had complete faith in the Almighty which he has expressed, convincingly, in the following verse -

الف التحیاد تھاساں آس تُنیڈی انے آسرا میڈرے زور دا آئی مہیں سب طارف میندڑے بین سزخوف نہ گندڑے جور دا آئی توں ہی جان سوال جواب تجوسانوں ہول نہ اوکھری گور دا آئی علی خیدر نوں سِک مینڈڑی اے تینڈے باجھ نہ سائل ہور دا آئی

अलफ : ऐथे ओथे असाँ आस तैन्दड़ी अते आसरा तैन्दड़े ज़ोर दा ई महीँ सब हालड़े तैन्दड़े ने ना खौफ़ ना गुण्टड़े चोर दा ई तूँ ही जान सवाल जावाब सभीँ सानूँ होल ना औखड़ी गोर दा ई अली हैदर नू सिक्क तैन्दड़ी ए तैन्डे बाझ ना सायल होर दा ई

Alif: Aithe otthe asan aas taindi ate aasara taindare zor dae, Mahin sabh havalare taindare ne asan khauf na gundare chor dae, Tuhi jaan sawal jawab sabhon sanun haul na aukhri gor dae, Ali Haidar nun sikk taindari ai tainde bajh na saayal hor dae.

(Alif: Here and there you are my hope and your strength is my support; all buffaloes (the yearning souls) are under your charge, we are not afraid of the thief; you are the knower of all questions and answers and we are not afraid of the grave; Ali Haidar seeks you (God) alone and he does not seek another.)

Ali Haidar composed his verses in Multani, a sweet dialect of Punjabi, and made it sweeter to hear by the jugglery of words in which he was quite adept. He says -

خ یے خلق خدا دی علم طرحدی سانوں اک مطالعہ بار وا اے حبضیں کھول کے عشق کتاب ڈر کھی سیگے مرف دے سب ساردا اے جنسیں یار دے نام داسبق طرحها استے حائے نہ صبر قراردا اے حقید مملا نوں فکر نماز دا اے انیاں عاشقال طلب دیاردا اے

खें : ख़लक ख़ुदा दी इलम पढ़दी सानू इक्क मुतालिया यार दा ए जिन्हें खोल के इश्क किताब डिट्टी सीगे सरफ़ दे सब विसार दा ए जिन्हें यार दे नाम दा सबक पढ़िया ऐथे जाए ना सबर करार दा ए हैदर मुल्ला नू फ़िकर नमाज़ दा ए एहना आशकाँ तलब दीदार दा ए

Khe: Khalaq khuda di ilam parhdi sanu ikk mutalia yar da ai, Jinhe khol ke ishq kitab ditthi sige saraf de sabh wisar da ai, Jinhe yar de nam da sabaq parhya etthe jaye na sabar karar da ai, Haidar mullan nun fikar namaz da ai ehna aashqaan talab didar da ai.

(Khe: The people of God study knowledge, we (Sufis) study only of the friend Beloved; whoever has opened and looked into the book of Love (Divine), is prepared to spend his all; whoever has read the lesson of the name of the friend (God) (such as priests) should not come here, because here is peace and contentment; Haidar says, the priest has to worry about the prayers, but these lovers (Sufis) desire the sight of the Beloved.)

In the above verse, Ali Haidar has drawn a distinction between the true seekers of truth and those, like *Mullahs* (the priests), who only superficially profess to do so.

In the following poem, Ali Haidar has stressed that it is only by the grace and blessings of God that one can achieve union with the Divine Beloved. He says -

ے۔ عنایت رتب دی ہوئے تے انیوی نفنل کرندا جا تخت ہزائ توں رامجین سد کے ہرسیال ملیندا جا عشق اساڈے دے چیڑن کارن مجھیں نے نال چیڑنیا جا واہ داکم اسٹاڈے کے تحدر آیے جوڑ ہوٹر سندا جا ऐन : इनायत रब्बे दी होवे ते ऐवँ फ़ज़ल करेन्दा चा तख़त हज़ारे तौँ राँझन सद के हीर सयाल मिलेन्दा चा इश्क असाडे दे छेड़न कारन मझौँ दे नाल छड़ेन्दा चा वाह वा कम अल्ला दे हैदर आपे जोड़ जोड़ेन्दा चा

Ain: Inayat rabbe di hove te ainven fazal karenda cha Takht hazare ton ranjhan sadd ke hir sayal malenda cha Ishq asade de chheran karan majhin de nal chhadenda cha Wah wa kamm allah de haidar ape jod jorenda cha.

(Ain: If God willed He could give His blessings: from Takht Hazara, He could send for Ranjha and unite him with Hir Sayal; because of our love (Divine), He could love all buffaloes (the yearning souls); wonders are wrought by Allah, O Haidar, He could bring about union (if so willed).)

Ali Haidar was against the hegemony of foreigners, particularly Persians, and reproaches his King, courtiers of Imperial court and countrymen for allowing foreigners to dominate and submitting to their lust for riches. The following verse was composed by him, perhaps, at the time of Nadir Shah's invasion of India in 1739 A.D.

بے۔ بھی ذہر نہیں جو کھامرن کو مشرم نہ ہندوستا نیاں نوں
کیا حیا ایہناں راجیاں نوں کو گھر کے نہیں تورا نیا ں نوں
میرے جر بحر دلون خزانے فارسیاں خراسانیاں نوں
ویج چھونیاں دے وہے یانی تک طرھوج بہزادیاں بانی نوں

बे : भी ज़हर नहीं जो खा मरन कुझ शरम ना हिन्दुसतानीयाँ नू क्या होया ऐहना राजियाँ नू कुझ लज्ज नहीं तूरानीयाँ नू भैड़े भर भर देवन खाज़ाने फ़ारसीयाँ ख़ुरासानीयाँ नू विच छौनीयाँ दे विच पानी तक भड़ोजे लहू ना वेदियाँ पानीआँ नू

Be: Bhi zaihar nahin jo kha maran kujh sharam na hindustanian nun, Kya hoya ehna rajian nun kujh lajj nahin turanian nun, Bhaire bhar bhar devann khazane farsian khurasanian nun, Wich chhawaian de wich pani takk badhoje lahu na wedean pania nun.

(Be: There is no poison by eating which they should die, the Indians have no shame. What shame have

these kings and what shame have these Turanis (foreigners)? The wretches have filled up and given treasures to the Persians and the Khurasanians. In the cantonments they (the Persian) have reserved water for themselves and only water we (the Indians) see is blood.)

Ali Haidar was a lyricist and a good musician. Each line of his verse is full of rhythm and is beautifully composed which prompts the reader to sing rather than recite it. It was for this reason that he is often compared with Persian poet Hafiz of Shiraz. Because of lyrical style his verses are sung by the Ragis, Qawwaals and wandering minstrels. In the following verse, he reproaches Mullahs for not understanding the true love of a Sufi:

بے۔ بدی تیخ نہ دس مُلّا اوہ الف سدھا خم گفات آیا
اول پار کلوکڑی رات والا جُن بھیں وٹاکے ؤے آیا
سوہنامیم ری عادر بہن کے جی کمیا زلفاں دے گفتگھ مؤگفت آیا
علی خیدر اول پار بیارا بن احمد بن کے وُت آیا

- बे: बे दी तेग ना दस मुल्ला ओह अलफ़ सिधा ख़म घात आया ओहा यार कलोकड़ी रात वाला हुन भेस वटा के वत आया सोहना मीम दी चादर पहन के जी ज़ुलफ़ाँ दे घूँघट घत आया अली हैदर ओहा यार प्यारा हन अहमद बन के वत आया
- Be: Be di tegh na dass mulla eh alif sidha kham ghat aya, Oha yar kalokari raat wala hun bhes wata ke watt aya, Sohna mim di chadar pehan ke ji keha zulfan de ghunghat ghat aya, Ali Haidar oha yar piara hun ahmad ban ke watt aya.

(Be: O priest, do not show me the curved sword of be (be, 2nd letter of the Persian alphabet was not liked by the Sufis who always preferred alif, the first letter, which stood to them for God) because this is the straight alif that has come back bent; the handsome friend of last night changing his garb has come back; the handsome friend wearing the garb of mim (mim signifies Muhammad to the Sufis) and hidden in his long-grown locks has returned. Ali Haidar Says, the same dear friend has now come back as Ahmad (name of Prophet Muhammad).)

As a Sufi, how intensely Ali Haidar was in love with his beloved (God) has been stated in the following poem -

लामः लोक नसीहताँ दे थक्के सोहने यार ताँ मुख ना मोड़साँ मैं तोरे मोड़े प्योड़े कड छोड़न जानी यार पिच्छे घर छोड़साँ मैँ मैं ते बेले वसाँ हर दम माही वाले मत्ती देन्देयाँ नू खूए बोड़साँ मैं अली हैदर ने अखीयाँ लाईआँ किते कौल नू मूल ना तोड़साँ मैं

Lam: Lok nasihataan de thakke sohne yar ton mukkh na morsan main,
Tore maure peure kadd chhoran, jani yar pichhe ghar chhorsan main.
Main tan bele wassan hardam mahi wale matti dendean nun khuhe
borsan main.

Ali Haidar ne akkhian laiyan kite kaul nun mool na torsan main.

(Lam: The people are tired of giving me good advices, but I will not turn my face from the handsome friend (God); even if mother and father throw me out, I will leave the house for the sake of my friend (God). I will live in the jungle (open country) of my beloved, and will throw all of them in the well who give me advices otherwise. Ali Haidar says, our eyes have met (love has been declared) and I will never break my word.)

Ali Haidar has explained, beautifully, in the following couplets, how he proceeded on his pilgrimage from Shariat (the Islamic code) into Tariqat (the mystic path) to reach Haqiqat (gnosis or fana):

کافر ہو ان سومینے ارتکھ ملاں رکھیں نماز بڑھا وندے نی وین مذہب نہیں کو ل عاشقاں دائشیے قرام جنو کل یا وندے نی

काफ़िर होयाँ सोहने यार पिच्छे मुल्लाँ धर्कीं नमाज़ पढ़ौन्दे नी दीन मज़हब नहीं कोई आशकाँ दा तसबीह तोड़ जंजू गल पाओन्दे नी

Kafir hoyan sohne yar pichche, mulla dhakeen namaz padhaonde ni, Deen mazhab nahin koi aashqaan da, tasbih tor janju gall paunde ni. (I have become a heathen after my handsome friend (God). Priests compel, forcefully, to read prayers; for lovers (of God) there is no faith or religion, they break the rosary and put the thread round their neck.)

Again he says -

होश ना छड़ी इश्क तेरे अते इस विच बहुत दिलगीरियाँ नी जिन्हा इश्क दी चोलड़ी रँग लेई ओहनाँ चिट्टीयाँ चादराँ चीरियाँ नी !

Hosh na chhaddi ishq tere atte is wich bahut dilgirian ni Jinhan ishq di choladi rang lai ohnan chittian chadaraan chirian ni.

(My love for the Beloved did not lose sense, there are in it many heartening things. Those who have dyed their garb in the colour of love (Divine) have torn white sheets into shreds.)

Ali Haidar was a great scholar of Persian and Arabic. He has made a profuse use of Persian and Arabic vocabulary in his verses in Punjabi. In his Siharfis, he has shown, time and again, that the Sufi loves to suffer on the Sufistic path. The more the flames of love burn in his heart the more he bursts into rapture and ecstasy and dances with joy. The Sufi, in real life, nourishes agony and tears of love while seeking union with the Divine Beloved.

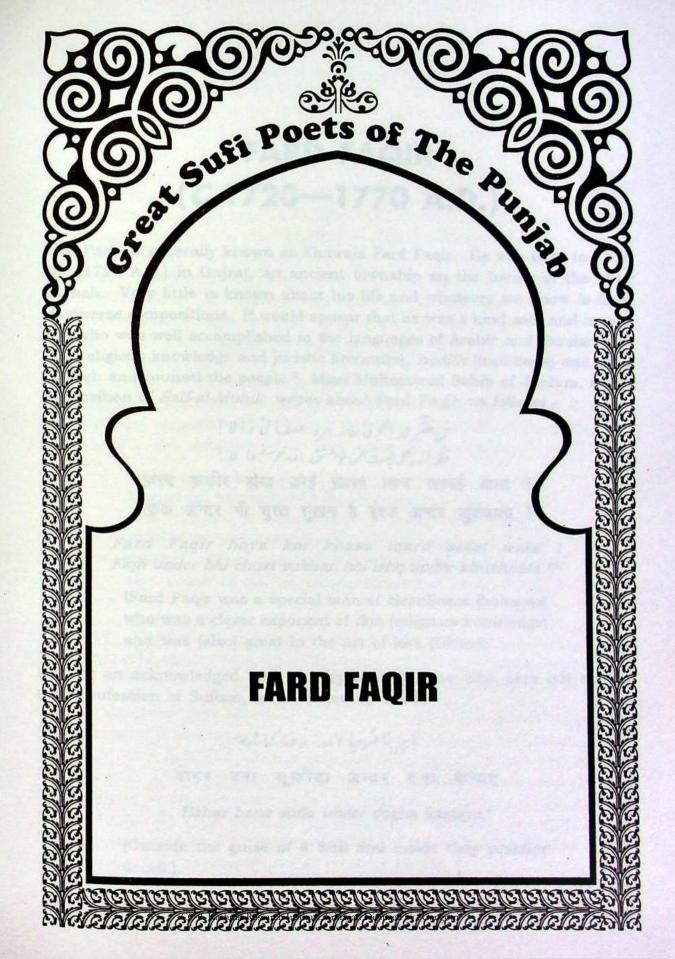
NOTES AND REFERENCES

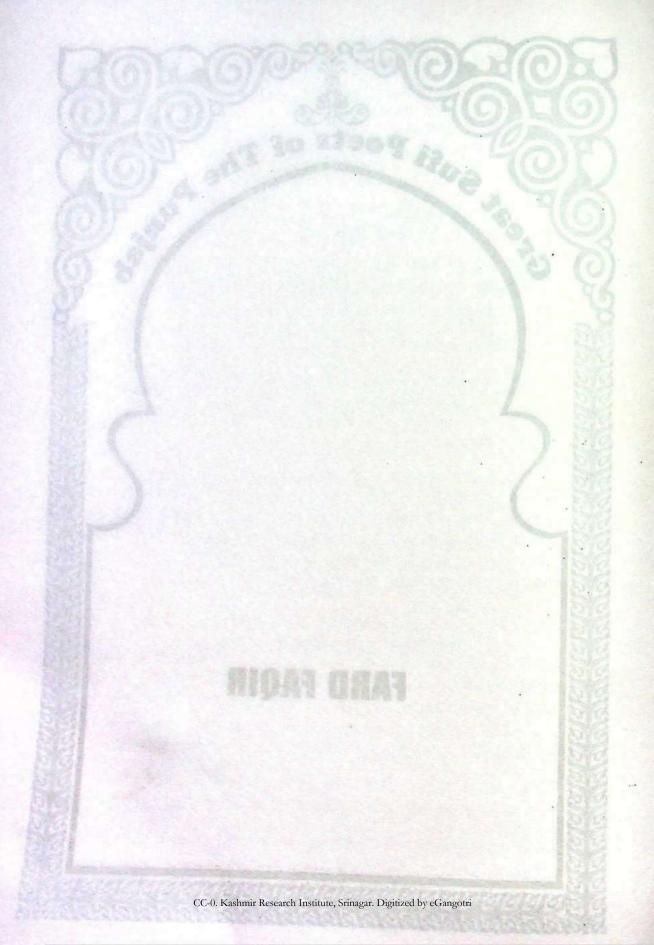
- 1. Shamin Choudhury, Punjabi Adab-o-Tawarikh, p. 76.
- 2. L. Rama Krishna, Panjabi Suli Poets, p. 92
- Maula Baksh Kushta, Punjabi Shairan da Tazkira, p. 91. Baba Budh Singh in Hans Chog (p. 181) compares Ali Haidar for his lyrical style with Hafiz of Shiraz.

HOLES AND DESCRIPTION OF THE PARTY OF THE PA

tion of Personal and Arabit verdining it his edges in National

the tree migrant time and again, that the Sub issue to selfer on the





FARD FAQIR (C 1720—1770 A.D.)

Fard Faqir is generally known as Khawaja Fard Faqir. He was born in 1116 AH¹ (1720 A.D.) in Gujrat, an ancient township on the banks of the river Chenab. Very little is known about his life and whatever we know is from his diverse compositions. It would appear that he was a kind soul and a good Sufi who was well accomplished in the languages of Arabic and Persian and fiqh (religious knowledge and juristic literature), hadith (traditions) and used to teach and counsel the people.² Mian Muhammad Sahib of Jhelum, in his composition of Saif-al-Muluk, writes about Fard Faqir, as follows -

فرد نقیر بهویاکونی خاصه مرد صف کی دالا! فقد اندر بھی جیست سخن ہے عشق اندر خوسنے الا!

फ़रद फ़कीर होया कोई ख़ासा मरद सफ़ाई वाला ! फ़िक अन्दर भी चुस्त सुख़न है इश्क अन्दर ख़ुशहाला !

Fard Faqir hoya koi khasa mard safai wala ! Fiqh under bhi chust sukhan hai ishq under khushhala !

(Fard Faqir was a special man of cleanliness (holiness) who was a clever exponent of fiqh (religious knowledge) and was (also) great in the art of love (Divine).

He was an acknowledged Sufi and reproached those who were not true to their profession of Sufism, in the following words -

بابر بنا فكوفيا اندر دعا كمائ

बाहर बना सूफ़ीया अन्दर दगा कमाए

Bahar bana sufia under dagha kamaye.

(Outside the guise of a Sufi and inside they practice deceit.)

He was highly critical of those Faqirs (mendicants) who pretended to profess Sufism.

Again he says -

م میمول مُل و کوندی اخ فقیسری بهط اک یکی و مقت اک پلیے دی اُن لئی گل نو ل سیلی و مق گری دی اُن کئی کھول سرے دے وال فروا کی میں ایکھا کیسیا رب قادر جُل جبلال

मीम मीमाँ मुल विकाँदी अज फ़कीरी हट्ट इक पैसे दी उन लई गल नू सेली वट्ट गेरी रँग लै कपड़े खोल सिरे दे वाल फ़रदा लेखा लैसिया रब्ब कादर जुल जलाल !

Mim Mimo mull wakaundi ajj faqiri hutt, Ikk paise di unn lai gull nun seli watt; Geri rang lai kapade khol sire de waal, Farda lekha laisia rabb qadar jul jalal.

(Mim: The sainthood (faqiri) is sold in the shop today; buying a piece of wool (thread) for a pice and the twisted woollen yarn (seli)⁵ is put round the neck; with brickcolour (geri) clothes are dyed and hair is let loose (by the so called Sufis). Fard! the mighty, radiant, glorious God will take account (of the so-called holy men).

His title Faqir⁶ also shows that he was a mendicant (*Darvesh*). From his writings, we also gather that he was a *Pir* of the lower strata of society such as weavers, potters and barbers.

The times during which Fard Faqir lived were not very conducive for the development of art and the Muses. The Punjab was passing through a period of great turbulence. Aurangazeb had died in 1707 A.D. and from 1739 A.D. to 1770 A.D., the Punjab did not experience any peace at all. The invasion of Nadir Shah in 1739 A.D., followed by successive raids of Ahmad Shah Abdali (Durrani), the first of which began in 1748 A.D., all contributed to create trouble, unsettled conditions and confusion. This confusion provided opportunity for the suppressed Sikhs to assert themselves by devastating the

country and thereby creating further trouble for the rulers. No doubt, the Marathas, who entered the arena for a short while, retired after their defeat in the Third Battle of Panipat in 1761 A.D., but, from then onwards, there was a constant conflict raging between the nominees of Afghans and the rising Sikhs. It was in 1770 A.D., that the Sikhs finally deposed and repulsed the Afghan officials and occupied the Punjab. However, it took them many more vears to establish a strong Government in the dominions that had been a prev to the ambitions of different claimants. Under these turbulent conditions. poetry could not flourish, nor could exist amicable feelings in the different communities living there and tolerance between members of them was at its lowest ebb. In these difficult times, the Sufis tried to maintain equilibrium of their followers by treading a middle path whereby neither they were hostile to the orthodox *Ulema* nor were they against the fury of those in power for the time being. In the process, the Sufis, in practicing their popular Sufism, tried to please and respect the beliefs of people belonging to different religions and were responsible for bringing about a semblance of communal harmony in the communities. Fard Fagir was a popular Sufi and a Pir of the masses and. among others, played a significant role in maintaining mental equilibrium of the masses in the troublous times in Gujrat and its neighbourhood.

HIS WORKS

Fard Faqir is credited to have written Roshan-dil, Kasab Namah-i-Bafindgan (weavers), Kasab Namah-i-Hajjama (barbers), Bara-Mah and Siharfi, among others. In the Kasab Namahs, he has explained with all sincerity that no profession is low, labour of any kind should be respected. In Siharfi, spiritualism and hidden advices is the ideal pursued by him and how one can improve himself in spiritual pursuits. In Bara-Mah he has lamented about the separation (hijr) of soul from the Divine Beloved and ultimately the union with Him which he has expressed in the first person towards one Mehtab, as the Sufis were wont to express Ishq-i-Haqiqi in the veil of Ishq-i-Majazi.

In Kasab Namah-i-Bafindgan, he describes weaving on spiritual lines, praises the vocation of weavers and emphatically condemns the ruling classes who tyrannized them. It became very popular not only with the weavers but also other artisans and workmen and many editions of it were published.

It is believed that he had composed Kasab Namah-i-Bafindgan and Kasab Namah-i-Hajjama on the request of his two disciples.⁸ He writes:

تاگردان تعین مجلس اندر دو دسوندهی کهندک کسب مے دیاں تصنیفاں نون کدی کدائیں کہندے اکرمگلال دسوندهی نوری علما واں دا خرا م فقرا واں دی خدمت کروا نیک خدا وا آ رم اک دسوندهی حجام اساؤا خدمت کار قدیمی کتنی مدت خدمت اندر کیتی اوس ندیمی دو نویں طالب علم ہمیشہ اِک بانی اِک صافی جیرا ہیر مرتی منے اک یا دو نویں کا فی! بالآقا کا بساتھ اک یا دو نویں کا فی!

शार्गिदाँ दी मजिलस अन्दर दो देसीँघी कहन्दे कसब नामा दिआँ तसनीफ़ाँ नू कदी कदाईँ कहन्दे ! इक मुल्ला दसौँदी नूरी इलमावाँ दा ख़ादम फुळरावाँ दी ख़िदमत करदा नेक खुदा दा आदम ! इक दसौँदी हज्जाम असाडा ख़िदमतगार कदीमी कितनी मुद्दत ख़िदमत अन्दर कीती ओस नदीमी ! दोवें तालब इलम हमेशा इक बानी इक साफ़ी जेहड़ा पीर मुखी मन्ने इक या दोवें काफ़ी !!

Shagirdan dee majlis under do dasaundi kehnde,
Kasab namah diyan tasnifaan nun kadi kadain kehnde;
Ikk Mulla dasaundhi noori ilmawan da khadim,
Fuqra'wan di khidmat karda nek khuda da adam;
Ikk dasaundhi hajjam asada khidmatgaar qadimi,
Kitni muddat khidmat under kiti os nadimi;
Dowen talib ilam hamesha ikk bani ikk safi,
Jehra pir murrabi manne ikk ya dowen kafi.

(In the assembly of my disciples, two of them say and sometimes refer to the writing of Kasab Namahs. One disciple is Mullah who is servant of (seeker of) illuminating knowledge; (he) serves the mendicants (faqirs) and is a kind man of God. The other disciple of mine is a barber (by profession) and has been serving me from olden times and (indeed) a great service he has rendered to me. Both of them are always seekers of knowledge (Divine); and very humbly acknowledge me as their Pir.)

Since he wrote these Kasab Namahs on the request of his disciples, he says in this connection -

کاسیاں داکسبنام شی اُسی دے کہے بنایا بنج دہاڑے سیاری وج بہرے مغز کھیا یا فرح آماں داکسی امد دوج خاط کیہا جار د إرائے درد سرے داگوشے بہر کے سیبا خاگرداں دی خاط دو نویں قصقے اسال اٹھائے مت کوئی کچھے فاتحہ آکھے انجی وجہ بنائے

कासबीयाँ दा कसब नामा मैं उसदे कहे बनाया
पज देहाड़े बेकारी विच बह के मग़ज़ खपाया !
फ़ेर हज़ामाँ दा कसब नामा दूजे ख़ातिर केहा
चार देहाड़े दर्द सिरे दा गोशां बह के सेहा !
शागिदीँ दी ख़ातिर दोवेँ किस्से असाँ उठाए
मत कोई पुच्छे, फ़ातेहा आखे, अच्छी वजह बनाए !!

Kasabbian da kasab namah main us de kahe banaya, Panj dhiare bekari wich beh ke magaz khapaya. Fer hajjama da kasab namah duje khatir keha, Char dhiare dard sire da gosha beh ke seha; Shagirdaan di khatar dowen qisse assan utthaye, Mutt koi puchche, fateha akhe, achchi waja banaye.

(I have composed weaver's Kasab Namah on the request of that (Dasaudi Julaha) disciple; for five days without doing anything, I sat and troubled my brain (and composed it). Thereafter, Kasab Namah-i-Hajjama, I have composed on the request of the other. For four days, with ache in my head, I sat in a corner and suffered it (composed it). For the sake of my disciples, I have written both these qissas; don't ask why, these are (in fact) prayers and have been done well.)

Roshan Dil can be considered as a manual of instructions on dogmatic religious duties. The work is popular with the orthodox. It falls short of spiritual attainments of Sufis and highly critical of non-Muslims (Kafirs) generally; therefore, one is inclined to believe that Fard Faqir had to compose this either

because of prevailing political conditions or, perhaps, to keep the powerful Ulema in good humour. In one place in Roshan Dil, he says -

मैं डरदा गल ना आख़दा मत मारन उलमा एसे कारन रिखया फ़रदा भेत छुपा !

Main darda gall na akhda, mat maran ulma Ehse karan rakhia farda bhet chhupa.

(Out of fear I do not say the real matter (tell the truth), lest the *Ulema* confuse me; for this reason, Fard says, I have kept the secret hidden.)

Roshan Dil is a great favourite of the Ulema and the secret alluded to in the above verse must be the Sufistic thought of tolerance and freedom, in which he had firm belief, which must have been considered heresy, and, to keep the Ulema in good humour, that is why, he says, he kept the secret hidden.

About matters relating to Figh (juristic knowledge), Fard Faqir says -

معنے بہتم اللہ دے شن توں کواں بیان تاں اے فرائض بُندے مولا کرے آسان فرد فقراسرے تے چا بُیو ای وڈا بھار ایہہ او کے مسئلے فقہ دے نجل کریں شمار

माने विसमिल्लाह दे सुन तूँ कराँ बयान ताँ ए फ़राइज़ होन्दे मौला करे असान ! फ़रद फ़कीरा सिरे ते चाईयो ई वड़ा भार एह औखे मसअल्ले फ़िक दे संभल करीं शुमार !!

Ma'ne bismillah de, sun tun, karan bian, Tan eh faraiz hunde, maula kare aasan; Fard faqira sire te chaiyo ee wadda bhar, Eh aukhe mas'alle fiqh de, sambhal karin shumar.

(The meaning of Bismillah, listen to me, which I describe.

Only then can I perform my duties when God makes it easier (for me). Oh Fard Faqir: You are carrying a heavy load on your head (by trying to explain the

meaning) and, to describe such difficult topics of figh (religious and juristic knowledge), be very careful.) In another place, Fard says -

लिखी कलम ना मोडिये फेरे कौन कजा जो कुछ चाहे सो करे जेहडी रब्ब रजा !

Likhi qalam na moriye, phere kaun qaza Jo kuchh chahe so kare jehdi rabb raza.

(Whatever is written (pre-destined) cannot be reversed; who can return (messenger of) death? Whatever He wishes, He does; so strong is the Will of God.)

HIS POETRY

It seems Fard Faqir had a good knowledge of Arabic and Persian. Kasab Namah-i-Bafindgan, he says:

नसर फ़ारसी नू छड के आसाँ ने हिन्दी नज़म बनाया !

Nasar farsi nu chhad ke assan ne hindi nazam banaya.9

(Abandoning Persian prose, we have made it in Hindi poetry.)

In those days, writers of the Punjab, especially Muslims, called Punjabi, Hindi or Hindwi which meant the language of Hindustan. It was much later that the language of the Punjab came to be termed as Punjabi.

Fard Faqir's Punjabi verse is straight-forward, rustic in expression and lacks in finnesse as, perhaps, his following was also rustic and straight-forward and, to make them understand his thought, he spoke in the language easily comprehensible to them. A discerning reader will also observe that the flow of his verse is not as smooth as it should have been, at times, it is rather abrupt; but the thought is extremely powerful and emphatic.

In his entire Siharfi, the last tukk of his bait ends with "Farda lekha laisia rabb qadar jul jalal", which means - "the mighty radiant glorious God will take account" and "Farda", which is his nom-de-piume, and which also means "tomorrow", with poetic justice, can be translated and understood as "the day of judegement", blends exceedingly well with the tukk and lends extra charm and grace to his baits. His compositions are profusely embellished with Arabic and Persian words and idioms which have been synthesised well in his verses.

His Kasab Namah-i-Bafindgan, which is a treatise on weavers, was completed in 1751 A.D. This he had written on the request of his Julaha (weaver) disciple in whose praise he says -

ائے گئے سافراں دی اُہ خدمت بہتی کردا علاداں دے نال محبت فقران دا بردا

आए गए मुसाफ़िर दी ओह ख़िदमत बहुती करदा इलमावाँ दे नाल मुहब्बत फुकरावाँ दा बरदा !

Aaye gaye musafir di oh khidmat bahuti karda Ilmawaan de nal muhabat faqrawaan da barda.

(The strangers who come and go, he serves them well. He loves the learned and pleases the mendicants.)

Fard was against the false *Pirs* who would deceive the innocent people and was also highly critical of the rulers who ill-treated the workmen and artisans and exacted forced labour whenever it pleased them caring little for the crafts and industry; consequently, the poor artisans suffered. He says -

حاکم ہوکے بہن غلیج بہنا ظلم کماندے منتیاں نوں کی آکھن نون اونہاں داکھاندے میرون کو گاری نے کے جاون خوت خدا دانا ہی فردنقیر دردمنداں دیاں اکرن پُوسن آہی کا سبیاں نوں مہرمقدم جرن جی یا ندے میار غربیاں داسر کے آئے دوزخ جاندے میار غربیاں داسر کے آئے دوزخ جاندے

हाकम हो के बहन ग़लीचे बहुता ज़ुलम कमान्दे मेहनतीआँ तू कम्मी आखन ख़ून ओन्हाँ दा खान्दे फड़ वगारी ले ले जावन ख़ौफ़ ख़ुदा दा नाहीं फ़रद फ़कीरा दर्द मन्दाँ दीयाँ इक दिन पौसन आहीँ कासबीओं नू महर मुक्कदम जबरन चट्टी पान्दे भार गरीबाँ दा सिर लै के आपे दोजख जान्दे !

Hakim ho ke behan galiche bahuta zullam kamaunde Mehnatian nun kammi aakkhan khoon unhan da khande: Phar wagari lai lai jawan khauf khuda da nahin, Fard faqira dard mandaan dian ikk din pausan aahin; Kasabian nun mehar maqaddam jabran chatti pande. Bhaar ghariban da sir laike ape dozakh jande.

(By being rulers they sit on carpets and practice tyranny; workmen they call menials and drink their blood. As indentured labour (without wages) they compel them to work not fearing God; Fard Faqir, one day the sufferer's sighs will fall on them. The workmen have (also) to suffer on account of the officials and the taxmen. Carrying the burden of the poor on their heads (and their curses), the rulers themselves go to hell.)

In the Kasab Nama, he writes:

حاں او شعر دننن میں بیٹھا کھڑی جا بن کی رو نویں بر فکر وج مجامح ول نے اور هی بانی كنده كنده رهاك عقل فكرد ع فاصه شعر بنايا لان یان برابراس وں تعیل نه بہتا لایا مورانگیسی ستی دے وج چونسی نه وکا نی بیت کارگر رکھن آئے طال میں تانی لائ

जाँ एह शेर धनन मैं बैठा खड़ी चा बनाई दोवें पैर फिकर विच फाथे दिल ने उन्धी पाई ! गढ़ गढ़ धार्ग अकल फ़िकर दे ख़ासा शेर बनाया लाई पान बराबर उस नू तेल ना बहुता लाया ! स्तर उठसी सत्ती दे विच चौन्सी ना वगाई बहुत कारीगर देखन आए जाँ मैं तानी लाई !! Jan eh she'r dhunan main baitha khaddi ja banai, Doven pair fikar wich phaththe dil ne oondhi pai. Gandh gandh dhage aqqal fikar de khasa she'r banaya, Lai pan brabar us nun tel na bahuta laya, Sootar utthsi satti de wich chaunsi na wagai, Bahut karigar dekhan aye jan main tani lai.

(When I sat down to compose this verse, I prepared the handloom, I put both my feet to thought (in the loom) and my heart in working it. By putting knots of wisdom and imagination, I spun the yarn and I completed the verse. I adequately oiled the loom. (Now) The yarn will be raised on the spindle without any wastage. When I put on the weft (started weaving or began my verse) many artisans came to witness it.)

In this verse, Fard Faqir has used the similes and metaphors related to the weaving industry to adequately explain that how by preparing the handloom for weaving, he was, in fact, trying to concentrate on the Love Divine. Kasab Namah is full of such allegorical interpretation of his Sufistic ideas where, to make it easily understandable, he has freely used the expressions and metaphors connected with the weaving industry which were in common usage.

In another place, he writes :

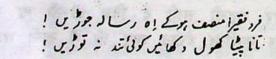
آناعلم عمل داملیا دو نوی حلن بر ابر آن إه حامه محکم بروے دھاگے گذی نمین

ताना इलम, अमल दा पेटा, दोवें चलन बरावर ताँ एह जामा मोहकम होवे धागे कदी ना हिल्लन !

Tana ilam, amal da peta, dowen challan brabar, Tan eh jama mohkam howe dhage kadi na hillan.

(Warp of knowledge (ilam) and west of practice (amal) both must go together; it is only then that cloth is properly strongly woven (and) threads don't run loose.)

Again he says -



फ़रद फ़कीरा मुन्साफ़ होके एह रसाला जोड़ीं ताना पेटा खोल दिखाईं कोई तदँ ना तोड़ीं

Fard faqira munsif ho ke eh rasala joreen! Tana peta khol dikhain koi tand na toreen.

(Fard Faqir! be the judge and explain the process of union with (the Lord). Show us by opening the warp and weft (of this mystery), without breaking any thread (in its entirety).

If interpretted allegorically, it would mean that explain to us and show us the true path of reaching the Lord.

SIHARFIS

Fard Faqir has given hidden advices in his Siharfis, as for example :

س ۔ سنائیں خلق نوں کرکرمٹے روز رکا دئیں تفیقاں اندر تیرے جو ر کیہ مہویا جو لڈیا گھا کتاباں نا ل! فردا میکھایسیارت قادر مجل حلال!

सीन : सुनाईँ ख़लक नू कर कर मस्सअले रोज़ लोकाँ दईँ नसीहताँ अन्दरं तेरे चोर ! क्या होया जे लद्दया गधा किताबाँ नाल ! फ़रदा लेखा लैसिया रख कादर जुल जलाल !!

Sin: Sunaeen khalaq nun kar kar mass'ale roz, Lokan dein nasihataan under tere chor. Kiah hoya je laddia gadha kitaban nal; Farda lekha laisia rabb qadar jul jalal.

(Sin: You preach to the public, solving problems after problems each day, (you) give advices to others but inside you is the thief (mischief ingrained). What is the use if the ass is loaded with books (the so-called learned)? Fard! the mighty, radiant and glorious God will take account).

Like all other Sufis, Fard Faqir is highly critical of the so-called learned people, like the Mullahs and Sheikhs, and says -

ے۔ کلام خدائے ری ملاً ں بڑھن فیقر بولن جمو تھتے کھان حرام کیا ہود کا ٹیر نام رھراون شیخ جی ٹرن اولی جال فرداً لیکھا لیسیا رت قسا در مجل جلال

काफ : कलाम खुदाए दी मुल्लाँ पढ़न फ़कीर ! बोलन झूट ते खान हराम क्या होवे तासीर ! नाम धरावन शैख़ जी दुरन अवल्ली चाल ! फ़रदा लेखा लैसिया रब्ब कादरं जुल जलाल !!

Kaf: Kalaam khudaye di mullah padhan faqir, Bolann jhuth te khaan haraam kea hovey taasir; Nam dharawan sheikhji turan awwali chaal, Farda lekha laisia rabb qadar jul jalal.

(Kaf: Mullahs and faqirs read the word of God (Quran), (otherwise) they tell lies and eat taboo food, how can it have any effect? They want to be named Sheikhji and walk with false pride; Fard! the mighty, radiant and glorious God will take account.)

Inspite of his orthodox beliefs, Fard could not help believing in Karmas (actions) and he often advised his followers to do good actions. He says -

غ یے غرورت نہ کر و . رو رو ڈھا کیں ما ر باجوں عملاں جبگیاں کون سنگھا سی بار جھٹر دنیا دے وعدے قول خدا دا بھا ل فردا کیکھا لیلیا رہے قادر مجل جلال

ग़ैन : गरुरत ना करो रो रो ढाईँ मार बाजौँ अमलाँ चन्गेयाँ कौन लघाँसी पार ! छड दुनीआ दे वादे कौल खुदा दा भाल फ़रदा लेखा लौसिया रब्ब कादर जुल जलाल !!

Ghain: Gharurat na karo, ro ro dhain maar, Bajhon amlaan changean, kaun langhasi paar; Chhad duniya de wahde, qaul khuda da bhaal, Farda lekha laisia rabb qadar jul jalal. (Ghain: Do not feel proud, but cry loudly (for not doing the right thing) instead; without good actions who will take you across? Forget the promises and advices of the world, only understand the word of God. Fard! the mighty, radiant and glorious God will take account.)

In the following Siharfi, Fard Faqir shows his anxiety to keep hidden his knowledge of Sufism -

ज़ाल : ज़िकर ख़ुदाए दा ना कर ज़ाहर ख़लक दिखाए अन्दर कर तूँ बन्दगी बाहर परदा पाए ! मूल ना वेचीँ इल्म नू ना कर किसे सवाल फ़रदा लेखा लैसीया रब्ब कादर जुल जलाल !!

Zal: Zikar khudaey da na kar zahir khalaq dikhaey, Under kar tun bundgi bahar parda paey; Mul na wechin ilam nun, na kar kisse sawal, Farda lekha laisia rabb qadar jul jalal.

(Zal: Discuss not God openly in public; inside (within your heart) pay obeisance and pray to God and outside remain under veil. In no circumstances, you should sell your knowledge of the Divine, nor should you question any one. Fard! the mighty, radiant and glorious God will take account.)

It is quite evident that such pious ideas are quite in consonance with his Sufistic ideals while remaining within the injunctions of orthodoxy.

It is believed that he composed BARA-MAH either on the request of, or because of separation from, his friend by the name of Mehtab. Each month of Bara-mah has four stanzas and each stanza consists of three couplets. His Bara-mah is full of pain and sorrow inflicted by separation. A specimen is given here -

کوئی آکے جا مہتاب نوں کیکیتوفرد بنیاب نوں تیری تاب بغیر نہ تا ب ہے دہنیٹ کو راتمی خواب ہے مین کی کر مِلسن جائے کے مینوں طاقت نہیں رقاردی कोई आखे जा महताब नू तेरी ताब बग़ैर ना ताब है हुन कीकर मिलसन जाए के

Koi akhe ja mehtab nun Teri tab baghair na tab hai Hun ki kar milsan jaey ke क्या कीतो फ़रद बेताब नू दिन्हें सुख ना रातीं ख़वाब है मैनू ताकत नहीं रफ़तार दी

keah kita fard betaab nun dineh sukh na ratin khwab hai mainu takat nahin raftar di.

(Some one should tell Mehtab what have you done to Fard to make him so anxious? Without your worry he could not have been so anxious; there is neither comfort during the day nor sleep at night (for him). How can I (the poet) go to meet my (friend), I have no strength left in me.)

Fard Faqir has described well his longing for the union with the Lord and after having met his Divine Beloved how he would like to spend the time. This has been beautifully and imaginatively portrayed by him in the following verse -

अज होवन लेफ़ नेहालीयाँ कोल नेआमताँ भरीयाँ थालीयाँ वहो नाल प्यारे खावीए होर मुशक गुलाब लगावीए !

Ajj hoven lef nihaliyaan, kol niyamat bharian thalian, Baho naal piare khawiye, hor mushk gulab lagawiye.

(Today (how nice it would be) in covers and mattresses with plates full of rare preparation, I should be sitting with my Beloved and eat them with Him and I should apply the scent of roses (on Him).)

NOTES & REFERENCES

- 1. Maula Baksh Kushta, Punjabi Shairaan da Tazkira, p. 94.
- 2. Ibid., p. 94.
- 3. Ibid., p. 94. Shamin Choudhury, Punjabi Adab-o-Tarikh, p. 79.
- Panjabi Suli Poets, p. 102.

- Ibid., p. 102. Seli is a twisted woollen thread tied round the neck of the Sufis to 5. indicate that they are mystics. The Sufis in the Punjab do not always put on woollen clothes. Seli, which is symbolic, is a remnant of the woollen garments.
- Ibid., p. 102. 6.
- Maula Baksh Kushta, op. cit., p. 94. 7.
- 8. Ibid., p. 95.
- Darya-i-Ma'rifat. p. 5. 9.

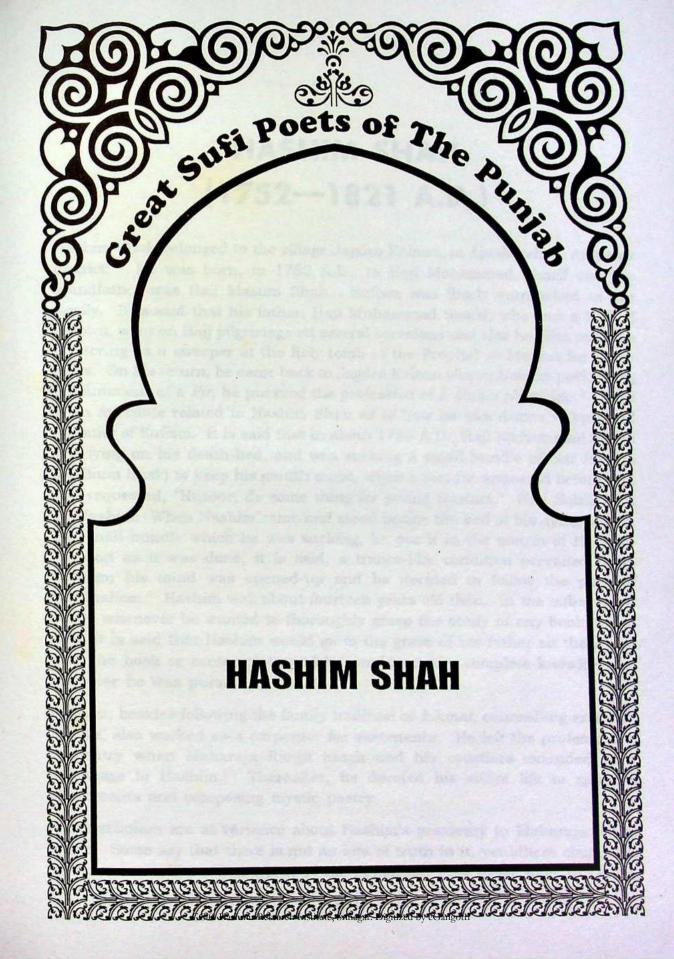
with my de letted and all them with this read I should

that , p. 102. Sell is a princed goodless threat and smile the sell of the collect

wooden closure the same of a substantial district and the state of the

the same of the same of

He a set up sedent polet sould



HANS MINEAH

CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

HASHIM SHAH (1752—1821 A.D.)

Hashim Shah belonged to the village Jagdeo Kalaan, in Ajnala tehsil, Amritsar district.1 He was born, in 1752 A.D., to Haji Mohammad Sharif and his grandfather was Haji Masum Shah. Sufism was firmly entrenched in the family. It is said that his father, Haji Muhammad Sharif, who was a Sufi of renown, went on Hajj pilgrimage on several occasions and also had the privilege of serving as a sweeper at the holy tomb of the Prophet at Medina for many years. On his return, he came back to Jagdeo Kalaan where, besides performing the functions of a Pir, he pursued the profession of a Unani physician.2 There is an anecdote related to Hashim Shah as to how he was drawn to spiritual pursuits of Sufism. It is said that in about 1766 A.D., Haji Muhammad Sharif was lying on his death-bed, and was sucking a small bundle of Sat Isabgul (psyllium husk) to keep his mouth moist, when a servant appeared before him and requested, "Huzoor, do some thing for young Hashim." Haji Sahib sent for Hashim. When Hashim came and stood beside the bed of his dying father, the small bundle which he was sucking, he put it in the mouth of Hashim. As soon as it was done, it is said, a trance-like condition prevailed upon Hashim; his mind was opened-up and he decided to follow the path of spiritualism.3 Hashim was about fourteen years old then. In the subsequent years, whenever he wanted to thoroughly grasp the study of any book, or an idea, it is said that Hashim would go to the grave of his father sit there and read the book or contemplate and he would acquire complete knowledge of whatever he was pursuing.4

Hashim, besides following the family tradition of hikmat, counselling and Piri-Muridi, also worked as a carpenter for sustenance. He left the profession of carpentry when Maharaja Ranjit Singh and his courtiers extended their patronage to Hashim.⁵ Thereafter, he devoted his entire life to spiritual attainments and composing mystic poetry.

Many scholars are at variance about Hashim's proximity to Maharaja Ranjit Singh. Some say that there is not an iota of truth in it, yet others claim that he was almost like a court-poet of the Maharaja. The latter refer to Lahore

Gazetter of 1883 A.D., wherein on page 55, it is mentioned that Hashim was the court-poet of Maharaja Ranjit Singh.⁶ That many Sikh Chiefs extended patronage to Hashim, there is no doubt about it.

There are many versions as to how Hashim came close to Maharaja Ranjit Singh. The most plausible explanation that we come across is that when Mahan Singh, father of Ranjit Singh, died in 1790 A.D., a few poets, Hashim among them, had written elegies. The elegy written by Hashim was much appreciated and when Ranjit Singh declared himself as the Maharaja of the Punjab in 1801 A.D., Hashim obtained access to the Maharaja and other Sikh chiefs. It is also true that we do not find any of his poetic compositions eulogizing the Maharaja or other Sikh chiefs; it would prove that he was not an ordinary poet but well respected for the muse. One day he came to the court of Maharaja Ranjit Singh and, on Maharaja's request, recited the following Deora:

کا مل شوق مایی دامینوں داہے نیت جگروچ وسدا

لون کوں رسدا

دامجبن بے برداہی سودا اقے کوئی گناہ مذ وسدا

انجر اُ کھ ندا
جیوں جیوں حال سنا واں زو رکو دکھے تتی دل جسدا

ذرا نہ کھسدا

زرا نہ کھسدا

آئیٹم کام نہیں ہرکیس دا عاشق ہون درسدا

برہوں وسدا

कामल शौक माही दा मैनू राहे नित जिगर विच वसदा लूँ लूँ रसदा राँझन बे परवाही सौदा अते कोई गुनाह ना वसदा उठ उठ नसदा ज्यूँ ज्यूँ हाल सुनावाँ रो रो देख तत्ती दिल हसदा ज़रा ना खुसदा हाशम काम नहीँ हर किसदा आशक होन दरसदा बिरहाँ वसदा

Kamal shauq mahi da mainu rahe nit jigar wich wasda lun lun rasda Ranjhan be parwarhi sauda atte koi gunah na wasda uth uth nasda Jeun jeun haal sunawan ro ro dekh tatti dil hasda zara na khusda Hashim kaam nahin har kissda aashaq hon daras da birhon wasda⁸

(The complete love of my Beloved always remains in my heart and is absorbed in each of my pores. Love of Ranjha (God) is a careless business, it does not allow any sin to remain, as it escapes. Whenever I tell my condition crying, looking at it, the heart laughs but does not repent. Hashim! It is not for everyone to become a Lover because of pain resulting from pangs of separation.)

Maharaja greatly appreciated this mystical verse and rewarded Hashim handsomely and continued to extend his patronage to the poet.

Hashim had three wives, two Muslims and one Hindu Brahmin. How he married the Hindu Brahmin lady, there are two versions of the story. One is that Hashim used to recite his poetic compositions in his melodious voice, a Brahmin lady living in the vicinity used to listen to them with rapt attention. She had fallen in love with him and fell on his feet and was accepted as his wife. The other version is that a Brahmin woman was suffering from a skin disease which her family thought was leprosy. She was uncared for and, literally, thrown out of her house. She was treated by Hashim, who used to practice hikmat. She was cured of the disease and continued to live with him as his wife.

Once Maharaja Ranjit Singh was taken ill at Lahore and was undergoing treatment of *Vaids* and *Hakims* but not to much effect. He sent for Hashim who went to Lahore. The Maharaja asked him to recite one of his recent compositions. Hashim, in his melodious voice, recited the following *Deora* -

مجنوں درد دیوانہ نسیانی گرد در کھاں دا گھیرا تقدیج فیرا تکھیا تیکھ امیو کھی میرا او وس ناہی کھی میرا اتحے نہ میرا دھونڈاں جال میلن دی کوئ اُتے لاواں زور بہتیر ا میلن او کھیرا آخم رات بئی سرمجنوں پراوٹرک ہوگ سورا عاک اندھیرا मजनूँ दर्द दीवाना लैला गिर्द दुखाँ दा घेरा ते कैद चोफ़ेरा लिखाया लेख एहो कुझ मेरा ए वस नाहीँ कुझ मेरा अतेना तेरा ढूँढाँ चाल मिलन दी कोई अते लावाँ ज़ोर बतेरा मिलन ओखेरा हाशम रात पई सर मजनूँ पर ओड़क होग सवेरा चाक अनधेरा !

Majnun dard diwana laila gird dukhan da ghera
te qaid chauphera
Likhiya lekh eho kujh mera eh wass nahin kujh mera
atte na tera
Dhunda chaal milan di koi atte lawan zor batera
milan aukhera
Hashim raat paiyee sar majnun par orrak hog savera
chaak andhera!

(Majnun with pains of love was mad, Laila was surrounded by sorrows - they were surrounded by the prison-wall (of sorrows) on all four sides. Whatever is pre-ordained for me by the Providence, I have no control over that - neither have you. I look for the opportunity for meeting the Lord and I am trying my utmost - but meeting is very difficult. Hashim! the night has fallen on Majnun (the Lover), and breaking of dawn (union with the Beloved) is yet far - there is darkness all around.)

With this recitation of Hashim, the Maharaja did feel better but asked him to again recite his earlier composition - "Kamal shauq mahi da mainun," which the poet recited much to the relief of the Maharaja. 10

On the request of Maharaja Ranjit Singh, Hashim composed the *Qissa* of *Sassi Punnu* which he recited on the occasion of Dussehra in full court of the Maharaja which was greatly appreciated by all. He was very well rewarded for his poetic rendition.¹¹

Maharaja Ranjit Singh also bestowed on Hashim, on different occasions, jagirs of village Tharpal, in Sialkot district, and village Jagdeo Kalaan, in Ajnala tehsil, Amritsar district. He in turn gave one jagir each to two of his sons. Hashim's father's Khanqah is in Jagdeo village, whereas his own grave is in Tharpal village where, until the partition of the country in 1947 A.D., on or about 21st of Jeth (end May-early June) every year, Urs Sharif was held which was attended by people from far and near.¹²

According to the research of Dhani Ram Chatrak, when Hashim became interested in reading and writing in Hindi and Sanskrit, he went to Varanasi where he learnt Sanskrit and composed verses in Hindi which are free-flowing and deeply absorbing.

HASHIM AS A SUFI

From the verses of Hashim, we gather that he was an earnest seeker after God and was persuaded of the truth of Sufi doctrines by the conditions of the world around him. Sufism ran in his family. He himself, his father and grandfather practised *piri-muridi*; he had, therefore, taken Sufism as an established belief. In his poetic compositions, he frequently refers to Mansur al-Hallaj and some times to other Sufis, such as Shamsi Tabrizi. His poetry reverbrates with mysticism of high order and can be allegorically interpreted for Love Divine. He was a Sufi of the philosophic school and, because of the constant warfare in the land, was, like other Sufis of the philosophic school, pessimistic in his approach to material welfare but keen on the welfare of the soul. 14

HIS POETRY

Hashim was very well-versed in Arabic, Persian, Hindi and, his mother-tongue, Punjabi. About his knowledge of the languages of Arabic and Persian, in the words of Sir Richard Temple, Hashim "is apparent in his fondness for interlarding his poetry with Arabic and Persian words and phrases." His prosody is Punjabi though his vocabularly abounds in Hindi, Persian and Arabic words. ¹⁵ He has written the following books:

Qissa Shirin Farhad, Qissa Sohni Mahiwal, Qissa Sassi Punnu, Gyan Prakash, and Dohre.

Of these Sassi Punnu and Dohre are his two master-pieces and have been published in many editions in various scripts of the Punjabi. Sir Richard

Temple transliterated in Roman characters with a resume in English his *Qissa* of Sassi Punnu. His Gyan Prakash is believed to be a philosophical work in Hindi, which is confirmed by Lala Kalidas of Gujranwala, who had a copy of the manuscript with him although it was not published. Other *Qissas* are well-written but, it must be admitted, Sassi Punnu and Dohre are considered to be his best works insofar as sentiments and terseness are concerned and it is, perhaps, for this reason that they have attained great popularity.

He is also accredited with the writing of Raj Niti, Gyan Mala, Tibb-i-Hashim, Biaz Hashim, Shalok Hashim, Siharfian Hashim and Diwan Hashim, etc. 17

Love does not remain hidden. Hashim has expressed it beautifully in the following verse -

عشق مجبایا مجبدانا بی مجاز مجبدی محمی اورک اک دن ابرآوے نشر مرور وی رکتیں

इश्क छुपाया छुपदा नाहीं भा ना छुपदी कक्खीं ओडक इक दिन बाहर आवे नशर होवे विच लिखीं

Ishq chhupaya chhupda nahin bha na chhapdi kakkhin Orrak ikk din bahar awe nashar hove wich likkhin.

(Howsoever you may try, Love does not remain hidden, just as fire cannot remain hidden under the straws. The hidden (God), one day, will manifest, it has been stated in writing).

About himself, Hashim says in all humility -

bod mile rates

and the stories seemed in amorbia years of budshilling

آئم نام رکمایا اکس نے اِک دمری پاس نہ جن و عام نام رکمایا اکس نے لیس نے بیت معام عاجز حال اوال نہ کوڈا کید وصعت سنائے لیس مے تن پھر نیت وس دے بر آئم تر نوالے کیس دے بر آئم تر نوالے کیس دے بر آئم تر نوالے کیس دے

हाशम नाम रखाया उसने इक दमड़ी पास ना जिस दे आजिज़ हाल अहवाल ना कोई की वसफ़ सुनाईये तिस दे तन पिजँर 'दिल धायल ज़ख़मी' ते नैन भरे नित वस दे पर हाशम नू हशमत एहो होर करम वन्डाऐ किस दे!

Hashim nam rakhaya us ne ikk damari paas na jisde Aajiz haal ahwal na koi keah wasaf sunaye tis de Tann pinjar, dil ghayal zakhmi nain bhare nit wasde Par hashim nun hashmat eho hor karam wandae kissde.

(He was named Hashim who did not have a farthing. He is fed up from everything and what can we tell of his qualities? His body is a skeleton, his heart is broken and his eyes are all the time weeping; this is the glory of Hashim and he cannot share the actions of others.)

QISSA OF SASSI PUNNU

The object of writing this *Qissa* of Sassi Punnu is explained by Hashim in the following couplet -

مِن مَن مِين مِين دان باآن كامل عنْق كما يا إِنْم جِرَسَت مَعْيِن أَت كَيْنًا وَبِمِ أَنْ وَلَ آيا

सुन सुन बहुत सस्सी दीयाँ बाताँ कामल इश्क कमाया हाशम जो सत्त थीँ अत्त कीता वहम उन्ते वल आया

Sun sun bahut sassi dian bataan kamil ishq kamaya Hashim jo satt thin att keeta weham utte wall aya.

(Hearing many tales about Sassi and the love she fulfilled, what was true and truly upheld, Hashim was obsessed with the idea (of writing the tale).)

The work of Hashim is based on the Sindhi story of Sassi, which was also composed by other Punjabi poets before him. The poet begins the story by telling that Adam, the Jam (Raja or Nawab) of Bhambor, was a great and just He was issueless and prayed for progeny and after long years a daughter was born to his wife and was called Sassi. Astrologers predicted that on growing up Sassi will fall in love and the circumstances will compel the lovers to separate and she will die of the sorrow of separation's pain. Thereby she will disgrace her family. Accordingly, the parents keen to save the family from the predicted ignominy, tying a talisman round the neck of the newly born babe put her in a wooden box inlaid with precious stones and filled with treasure and put it into the river. A short distance away, the box was found floating by a washerman by the name of Atta who was working on the bank of the river. He thanked Providence for finding this treasure and was more surprised when he opened the box and found a baby girl. He and his wife reared the girl like their own child. Sassi grew up into a beautiful lissome lass. Many washermen suitors sought her hand but she refused them all. The news of her beauty reached the Jam's court and he sent for Sassi. Sassi did not go, but sent her talisman instead. When the Jam saw it, he and his wife were deeply touched. They wanted Sassi to come back but she proudly refused to do so.

A rich man of Bhambor had lovely gardens where he established a gallery of portraits of kings and princes of the time for the viewing of general public. Sassi happened to visit the gallery along with friends and was struck by the portrait of the young prince of Kecham in Bilochistan. Not knowing how to

reach the prince, she wrote to her royal father to grant her lands where the Bilochis of Kecham entered Bhambor. Her wish having been granted, she built a check-post and laidout a garden there and ordered that none should be allowed to pass without seeing her first. Biloch merchants who came to trade from Kecham paid their respects to Sassi. They also came to know of Sassi's professed love for Punnu, the Prince of Kecham, and on their return related the matter to Punnu and also told him of the exceptional beauty of Sassi. Punnu, against the wishes of his father Ali, the King of Kecham, reached the city of Bhambor and rested in the gardens attached to checkpost. Soon Sassi appeared on the scene, their eyes met and they fell deeply in love. Punnu thereafter lived happily with Sassi. When this news reached Ali, he was furious. His other sons devised a scheme of bringing Punnu back. They, ostensibly, came to meet Punnu and took sweet wine with them and visited Bhambor where they met Punnu and Sassi. Great festivities were arranged in honour of the guests where sweet wine was served after dinner which had its effects on all. The brothers, surreptitiously, carried sleeping Punnu with them to Kecham.

In the morning when Sassi woke, she found Punnu gone which made her extremely sad and inconsolable. In spite of the advices given to her by her foster-mother and others, in a fit of madness, she left barefooted for the Kingdom of Ali. The heat and sun and the burning sand of the desert took their toll and shouting the name of her beloved Punnu, she fell dead. A shepherd who was a witness to this heart-rending spectacle was so much affected that he became a faqir and buried Sassi and became the guardian of her grave.

In the meantime, the spirit of Sassi met Punnu in a dream and told him that she had given her life for him. He woke up in his parent's house. He prepared to return to Sassi but his family would not let him go. When Punnu threatened to take his life, the family eventually gave in and he set off for Bhambor. On way to Bhambor, he spotted newly made grave and enquired of the shepherd faqir guarding the grave whose grave was that and was told that it was the grave of a peerless beauty who breathed her last crying for her beloved Punnu. It is said that Punnu swooned dead on the grave, which opened, and put out two arms to receive him. The lovers were thus united after death.

EXTRACTS FROM THE QISSA

After long years, when a daughter was born to the wife of Jam of Bhambor, she was named Sassi. Hashim says that the astrologers prophesied as follows -

کا مل عشق سسی آل ہوئ جب ہوگوجوان سیانی مست بیہوش مقلال وی مرسی درد فراق رمخهانی

कामल इश्क सस्सी ताँ होसी जब होगू जवान सियानी मस्त बेहोश थल्लाँ विच मरसी दर्द फ़राक रँझानी !

> Kamil ishq sassi tan hosi jab hogu jawan siani Mast behosh thallan wich marsi dard faraq ranjhani

(Perfect love will come to Sassi when she grows and attains youth. Enamoured, fainting in desert, whe will die of terrible sorrow and pains.)

It was further prophesied that -

إَسْمُ وَاعْظَ أُس كُلُ وَلَ جُلَّ وِق مِوكَ كِمَا فَي

हाशम दाग़ लग्गे उस कुल नू जग विच होग कहानी !

Hashim dagh lagge us kul nun jagg wich hog kahani

(Hashim! disgrace will come to her family, it (the story of her love) will become a public story.)

When brothers of Punnu took him away from Sassi, she was inconsolable, and wanted to follow him to Kecham but her adoptive mother advised her to forget Punnu in the following words -

دهربن ما ن نفیحت کردی آدھیے بو را بن دهربن ذات کین کرکے تھر رکئے ترص تا بن بی بی بھرائے ول دوڑے لاج اج ترص نا بن آشم دکھر کان ول باکے گفتہ بوج بلائیں धोवन माँ नसीहत कर दी आ धीए पौ राहीँ धोवन ज़ात कमीनी कर के छोड़ गये तुध ताहीँ भझ भझ फेर उसे वल दौड़े लाज अजे तुध नहीँ हाशम वेख दुखाँ वल पाके घुण्ड बलोच बलाईँ

Dhoban ma nasihat kardi aa dhie pau rahin, Dhoban zaat kamini kar ke chhor gaye tudh tahin. Bhaj bhaj pher usse wal daurey laaj aje tudh nahin Hashim wekh dukkhan wal pake ghund biloch balain

(The *dhoban* (washerwoman), adoptive mother, gives advice: "Daughter, come to the real path. Considering washer-woman's caste low, they (Punnu and his brothers) have abandoned you. Again and again towards him you run. Have you no shame?" Hashim, throwing a veil, sees your suffering; the Biloch is an evil spirit.)

To this Sassi replies, with firm determination -

مُرساں مول ندمُرطساں جان تلی پر دھرُساں جُدتک جان رہے دی تن دے مرنو مول نہ ڈرُرساں جے دب کوکسسی دی مُشن سی جا بِلّا اس دا بَجْرِساں بِآتُمْ نہیں نشہیدن ہوکے مقال مارد وج مُرساں

मरसँ। मूल ना मुड़साँ जान तली पर धरसाँ जद तक जान रहे विच तन दे मरनो मूल ना डरसाँ जे रब्ब कूकं सस्सी दी सुनसी जा पल्ला उसदा फड़साँ हाशम नहीँ शहीदन होके थल मारु विच मरसाँ

Marsan mul na mursan, jan talli par dharsan, Jad takk jan rahe wich tann de marnon mul na darsan; Je rabb kook sassi di sunsi ja palla us da phadsan, Hashim nahin shahidan hoke thal maru wich marsan.

(I will die, but will not return at all from my path; I will place my life on the palm of my hand. So long as life remains in my body, I will not fear for death. Should God hear the cries of Sassi, I shall catch hold of his skirt.

Otherwise, O Hashim, I will become a martyr in the sandy desert.)

While in the desert, in prusuit of her lover, the condition of Sassi is described by Hashim in the following random verses -

کمن گیر جر پیرے گیرے کی کی اس لین کلارے
ہراں زور کرن ہر طرفرں اِک آ رے اِک طورے

قریب علام اُل ہے ہو ہوں اِک آ رے اِک طورے

قریب علام اُل ہے ہو ہے ہوں اُل اُل ہے ہوں اُل اُل ہے ہوں ہے ہے ہوں ہے ہو

Ghuman gher chauphere ghere thathan lain kalawe Lehran zor karan har tarfon ikk awe ikk jawe

(The dust-storms had surrounded her from all the four sides and the strong waves of sand were hitting her incessantly from all sides.)

کے بہندی کی ولکی دھیندی اکٹری نے دم بندی برا اللہ ول دھیندی جیوں کر وط سندانوں آوے بھی آتا ال ول دھیندی

कुझ बहन्दी, कुझ डिगदी टहन्दी, उठदी ते दम लैन्दी ज्यूँ कर दूट शराबीँ आवे फेर उताहाँ वल टहन्दी

Kujh behndi, kujh digdi dhendi, uth di te dam lendi Jeu kar toot sharabon awe pher uttanh wal dhendi.

(She would sit for some time, she would fall for some time and then rise to take deep breaths, like a drunkard.)

About the heartlessness of Bilochis, who had taken away Punnu by a strategum from Sassi, Hashim says -

أه ك جانن سارعشق دى جيرك أونط جراون وال

ओह की जानन सार इश्क दी जेहड़े जूठँ चरावन वाले

Oh ki janan saar ishq di Jehre oonth charawan wale ?

(What would they know of the quintessence of love who only know how to graze camels?)

The separation of Punnu maddened Sassi and, in a fit of madness, she followed him bare-footed. The heat in the desert was unbearable, yet she would not return. Hashim has described the scene with great artistry -

جی آن دوہران ویلے گری گرم بے إرب تیری دادگے اسانوں تجی مار آ آ رہے آتش دا دریا کھلوا تعال مارد وی سارے آتم فرون ن نروری کوں کون ہوت بکارے

نا زک بیر گلاب سی دے مہندی ال شکارے بالوریت سے وق مقل دے جوں بو مین بھیارے سورن بیج وٹریا دع برلیں ڈردا لیفک نہ مارے آخم د کھید لینین سسی دا معدقوں مول نہ ارب

चम्की आँ दोपहराँ वेले गरमी गरम विहारे तपदी वा वगे आसमानाँ पँछी मार उतारे आतिश दा दरिया खलोता थल मारु विच सारे हाशम फ़ेर पिशाँ नहीँ मुड़ दी लूँ लूँ होत पुकारे !

नाज़ुक पैर सस्सी दे मैहन्दी नाल श्रिगारे बालू रेत तपे विच थल दे ज्यूँ जौ भुनन भटियारे सूरज भद्ध वड़या विच बदली डरदा लिशक ना मारे हाशम वेख यकीन सस्सी दा सिदकौँ मुल ना हारे!

Chamki an dopehran wele garmi garm behare Tapdi wa wagge asmano panchhi mar uttare Atash da darya khalota thal maru wich sare Hashim pher pishan na mur di lun lun hot pukare.

Nazuk pair gulab sassi de mehndi nal shingare Balu ret tappe wich thal de jiun jau bhunan bhatihare Suraj bhaj waria wich badlin darda lishk na mare Hashim wekh yaqin sassi da sidkon mul na hare.

(At midday, heat of the hot season increased. Burning air blew from sky, felling the birds and killing them. A river of fire was flowing all over the desert. Hashim! still she did not turn back, each pore of her cried for Hot (name of Punnu).

The delicate, rose-like, feet of Sassi with mehndi beautified, were in the hot sand of the desert like roast barley in an oven. The sun ran and hid behind the clouds, through fear he did not shine. Hashim! behold conviction of Sassi, she did not fail.)

When Punnu enquired of the shepherd faqir about the newly made grave, the faqir replies -

آسکے اوفقر بروں کول کھول حقیقت سادی آبی نال بری دی صورت گری مادی و حاری جبیری نال بنول وا آبی در دعشق دی ماری آبشتم نام مکان نه جانال آبی کون و حاری

आखे ओ फ़कीर पुत्रु नू खोल हकीकत सारी, आही नाल परी दी सूरत गरमी मारी विचारी; जपदी नाँ पुत्रू दा आही दर्द इश्क दी मारी, हाशम नाम मकान ना जानाँ अही कौन विचारी!

Akkhe oh faqir punnu nun khol haqiqat sari Ahi nar pari di surat garmi mari wichari Japp di na punnu da ahi dard ishq di mari Hashim nam makan na janan ehi kaun wichari.

(That faqir relates to Punnu stating the whole truth: "She was a woman, image of a fairy, dead because of heat, poor thing. Repeating the name of Punnu she died of love's pain." Hashim! (the faqir says) her name and address I do not know, nor who the poor soul was.)

How Punnu is overwhelmed with grief and dies on hearing the tragic news is graphically portrayed by Hashim in the following words -

بُلِمُن ہوت زمینے ڈرگا کھا کلیے کا نی کھُل کی گور بیا وچ قرے پیم طود لطابی خاط عشق کی رل مِنی صور حسن جن نی ڈائٹم عشق کما ل سسی داخگ دج رہے کہانی

गल सुन होत ज़मीने डिग्गा खा कलेजा कानी खुल गई गोर प्या विच कबरे फेर मिले दिल जानी

खातिर इश्क गई रल मिट्टी सुरंत हसन जनानी हाशम इश्क कमाल सस्सी दा जग विच रही कहानी !

Gall sunn hot zamin ne digga kha kaleja kani. Khull gayee gor pea wich qabre pher mile dil jani. Khatar ishq gayee rall mitti surat husn janani, Hashim ishq kamal sassi da jagg wich rahi kahani.

(Hearing that speech, with cramps in his heart, Hot (name of Punnu) fell to the earth, the grave opened up and he fell into the grave and the lovers met again. For the sake of love, the beautiful image of woman was mixed with dust; Hashim! the perfect love of Sassi was wonderful and her story has remained in the world.)

Hashim's treatment of the story is full of pathos, deep feelings, human shortcomings, the pains of separation of lovers and what happens after love has taken firm roots in the human heart, and it differs from that of his predecessors in that, his central idea was to describe the true love of the hero and heroine and concentrate all his thought on the description of their love in a most impressive manner. Through the medium of this immortal lovestory, Hashim has expressed his Sufism in the same manner as Jami expressed his in the tale of Yusuf Zulaikha in Persian.

HIS SIHARFIAN

Sufism of Hashim is amply reflected in his Siharfian which are innumerable. 18 A few are given here.

How, those in love with God, for not meeting Him, adopt escapist attitude is explained by Hashim, as follows -

8- بر روست رے وق دوست او ہو دوست روب وا دے دوست تک نہ سنچ کولالے است ایم جا بھلا و _ روست خاص کھانے آئیں مد نیرست خاک رلا و __ إُسْمَ سَاه مَد دوست ياوے يُد يوست ول كدماوے हर पोस्त दे विच दोस्त ओहो दोस्त रूप वटावे

दोस्त तक ना पहन्चे कोई एहा पोस्त एहा चा भुलावे

हे

दोस्त ख़ास पछाने ताईँ जद पोस्त ख़ाक रुलावे हाशम शाह जद दोस्त पावे तद पोस्त वल कद जावे !

He: Har har post de wich dost oho
dost roop watave,
Dost takk na pauhnche koi
eha post eha bhulave.
Dost khas pachhane tain
jud post khak rulave
Hashim shah jad dost paave
tad post wal kad jave.

(He: In each and every poppy-head (intoxicating flower - here it means religion with its dogmas) the same Friend (God) exists, who keeps on changing his guise. When one does not reach the Friend, this poppy-head (religious dogma) helps in forgetting the desire of Him. Friend recognises only when poppy-head hits the dust (dry dogmas are forgotten). Hashim Shah, when the Friend is found, why will any one seek the help of poppy-head?)

In the following Siharfi, Hashim tells how Love breaks the established codes and follows its own path.

ते तोड़ ज़नजीर शरीअत नसदा जद रचदा इश्क मजाज़ी दिल नू चोट लगी जिस दिन दी असाँ ख़ूब सिखी रिन्दबाज़ी भज भज रुह वडे बुतख़ाने अते ज़ाहर जिस्म नमाज़ी हाशम ख़ूब पढ़ाया दिल नू एस बैठ इश्क दे काज़ी!

Te: Tor zanjir shariat nasda jad rachda ishq majazi, Dil nun chot lagi jis din di assan khub sikhi rind baazi. Bhaj bhaj rooh ware but-khane atte zahir jism namazi, Hashim khub padhaiya dil nun es baith ishq de qazi.

(Te: When (the Soul) is seized of heathen love (here he means Love Divine), it runs breaking all the (established) codes. Ever since I am struck by this love, I have learnt very well the code of lovers. Although outworldly my body is at prayers, inwardly my soul runs to the idolhouse (abode of my Beloved). Hashim, as the Qazi (magistrate) of love, tried his level best to teach his heart (but to no avail).)

In the following Siharfi, Hashim says that how changes occur in the world and how the world itself is only a stage in the pilgrim's progress to reach the ultimate goal -

الف - اکسے تاربہار نہ رہندی نہیں اکسے طور زمانہ ہردم چال نہیں اکسیلی نہیں ہردم زور جوانہ رو دن سوگ ہمیش نہ ہووے نہیں نت نت راگشہا آشم مجھ کیاں لکھ ڈاراں ایہ جگت مسا فرخانہ

अलफ़ इकसे तार बहार ना रहन्दी नहीं इकसे तौर ज़माना हर दम चाल नहीं अलवेली नहीं हर दम ज़ोर जवाना रोवन सोग हमेश ना होवे नहीं नित नित राग शहाना हाशम बैठ गईयाँ लख डाराँ एहा जगत मुसाफ़िर ख़ाना !

Alaf: Ikkse tar bahaar na rehndi nahin ikkse taur zamana
Har dam chaal nahin albeli nahin har dam zor jawana
Rowann sog hamesh na hove nahin nit nit raag shahana
Hashim baith gaiyan lakh daraan eha jagat musafir khana.

(Alaf: Neither the spring remains for ever, nor remain the same the ways of the world; neither anew remains the gait nor ever remains the strength of youth. It is not that one has to always cry for sorrow nor that one has to sing ever the song of happiness. Hashim says,

hundred thousand groups have sat here as this world is only a stage in the pilgrim's progress (to his ultimate goal).)

ت من دی جی بنا وے دیک تاں آ مبن بردانے مجانبر م ہور بزارال دسدے براس بنگ دیوانے ابنا آب بناوے کو مے سوکرے کیاب بنگانے آسم رہے دلاں دی ول دی بور مادد سح بہانے

- ते तन दी चखा बनावे दीपक ताँ आ जलन परवाने भाँभड़ होर हज़ाराँ दिसदे पर इस पतँग दीवाने अपना आप बानावे कोले सो करे कबाब बेगाने हाशम रहे दिलाँ दी दिल विच होर जादू सहर बहाने !
- Te: Tann di chakhaa banave deepak taan aa jalan parwane, Bhambhar hor hazaraan diss de par iss patang diwane, Apna aap banave kole so kare kabab begane; Hashim rahe dillan di dil wich hor jadu sehar bahane.

(Te: When the lamp's body burns, only then the moths come to court death. Though there are other thousands of fires burning, but the mad moth burns itself into coal on the burning lamp only. Hashim says, let the mystery of heart remain in the heart, all others are magical illusions.)

In the following Siharfi, Hashim laments about the impermanence of all glory and grandeur and very nicely explains that everything in the world is ephemeral in nature, only your present life is important -

ک۔ رکتے شاہ سکنور دارا نے جام گیا کت جم دا بخرگن دلوجنہاں دی تینوں نے دمول سانت کم دا دمونو یاں خاک تنہاں نہیں لجمدی اہ جگت بُراگونم دا مرسم جان غیمت دم نوں عُملاکیا مجروسہ دم دا

काफ़ किथे शाह सिकदंर दारा अते जाम गया कित जम दा थिड़कन देओ जिन्हाँ दी तेग़ौं ते धूल प्या नित कम दा ! ढूडिंयाँ ख़ाक तिन्हाँ नहीं लभदी ए जगत बुरा घर ग़म दा हाशम जान ग़नीमत दम नू भला क्या भरोसा दम दा !!

Kaf: Kithe shah sikandar dara atte jam gaya kit jam da, Thirkan deo jinhan di teghon te dhool peya nit kam da; Dhoondhian khak tinhan nahin labhdi eh jagat bura ghar gham da, Hashim jaan ghanimat dum nun bhalla kea bharosa dam da.

(Kaf: Where are the Kings Alexander and Darius and where is the Jam-i-Jamshed (the legendry cup of Jamshed)? Where are they in front of whose sword even dust trembled? By searching (now), even their dust cannot be found. This world is a bad home of (full of) anxieties. Hashim says, this (present) life is blissful; who knows when will the breath stop.)

HIS DOHRE

Hashim was a pure Sufi in his *Dohre* (quartets) where he has enshrined his inner mystic emotions. He is at his best in *Dohre* which have not only won him acclaim of the pious but also esteem of the learned. ¹⁹ It would appear that these *Dohre* were composed by Hashim at an advanced age when his poetry and thought had fully matured. His *Dohre* are known for delicacy of expression, ecstatic rapture and great abandon of mystic ideas. Hashim is often compared with Omar Khayyam of *Rubaiyat* fame.

He explains the difference between the so-called lovers of God and the true seekers in the following *Dohra* -

رب دا عاشق ہون سکھلا اے بہت سکھلی بازی غوت کی گررہے ہوصا بر بھڑ تسبیج بنے نمازی سکھ آدام مگت وج شوکھا اتے دکھے ہوے مکمامی آتم خاک دُلادے کلیاںتے اے کا فرعشق مجازی

रब्ब दा आशक होन सखला ए बहुत सखली बाज़ी गोशा पकड़ रहे हो साबर फड़ तसबीह बने नमाज़ी सुख आराम जगत विच शोभा अते वेख होवे जग राज़ी हाशम ख़ाक रुलावे गिल्लयाँ ते ए काफ़िर इश्क मजाज़ी ! Rabb da aashiq hon sakkhalla eh bahut sakkhali baazi, Gosha pakar rahe ho sabar phar tasbih bane namaazi. Sukh aram jagat wich shobha ate wekkh hove jagg raazi, Hashim khak rulawe gallian te eh kafir ishq majaazi.

(To be a lover of God is easy, it is a very easy game; simply sit patiently in a corner, hold a rosary and say the prayers. Thus will come rest, comfort and fame in the world and the people will be happy on seeing them; but Hashim, this heathen (majaazi) love (alluded to love of God of Sufis) will reduce you to poverty which will make you roll in dust of the streets.)

The following extract from a Dohra of Hashim explains, faithfully, his mystic ideas -

چِنا جِک رکھال نہ سانوں اتے نہ کر مان و رهیرا تیں جیمے لکھ چڑھن اسانوں سجناں باجھ اندھیرا عدۃ عطم عطام ना सानू अते ना कर मान वधेरा तै जहे लख चढ़न आसानू सजन्नाँ बाझ अन्धेरा!

Chanda chamak wakhal na sanun, atte na kar maan wadhera; Tain jehe lakh chadhan asanun sajnan bajh andhera.

(Moon! Don't show us your brightness and don't feel mighty proud of it; like you hundred thousand may rise, but without Friend (God), it is all darkness for us.)

Again he says -

گُلتے خار پیدائش اِک سے باغ مِجُن دی دو نویں اِک شے باغ مِجُن دی دو نویں اِک شے باغ مِجُن دی دو نویں اِک شند گلاں دی اوڑک اِتے خار رمن نیت اونویں مقورا رمن قبول بیارے برتوں حاربہ ہو ویں اِک مِیل گلم میں کے بھا نویں اِک بِیا باس کھلویں اِک بِیا باس کھلویں

गुल ते खार पैदाइश इक से बाग चमन दी दोवें इक शब गुलाँ दी ओड़क अते ख़ार रहन नित ओवें धोड़ा रहन कबूल प्यारे पर तूँ ख़ार ना होवें हाशम आन मिलन गुल हसके भावें इक पल पास खलीवें ! Gull te khar paidaish ikk se bagh chaman di doven, Ikk shab umar gullan di orak atte khar rehan nit onven Thora rehan qabul piare par tun khar na hoveen, Hashim aan millan gull hass ke bhanven ikk pal paas khaloven.

(The rose and thorn are the product of the same garden. The roses have a life span of one night only whereas the thorns remain the same for ever. Ephemeral life is acceptable but, dear friend, you should not be like thorns. Hashim says, let the roses meet with smiles on their faces even if they come and stand beside for a moment only.)

وید کِتاب بڑھن جِرَائ اُنے مبتب ارھ بناوے کھی کے جب تب ارھ بناوے کھی کے کہیں کرن کوں کا وے کھی کے اس کا وے مرک کو اور کا وے مرک کو اور کا وے آتے او کھر مبنے گوا وے آتے او کھر مبنے گوا وے آتے مرک مکت نصیب جنہاں دے سوئی درد مندا دلاوے

वेद किताब पढ़न चतुराई अते जब तब साध बनावे भगवे भेस करन किस कारन ओह मन दा खोट लुकावे मूरख जा वेड़ ओस वेड़े आते औखड़ जनम गवावे हाशम मुक्त नसीब जिन्हाँ दे सोई दर्द मन्दा वलावे !

Ved kitab padhan chaturai ate jab tab sadh banave Bhagwe bhes karan kiss karan oh man da khot lukave Murakh ja ware us wehre ate aukhad janam gawawe Hashim mukt nasib jinhaan de so dard manda walawe.

(Reading of the Ved, the book, is cleverness, because now and again it will make (the reader) a knower; what is the guise of a recluse for? It hides impurity of heart. The ignorant enters the courtyard (path) and wastefully spends his life; Hashim says, they come to sufferers for whom salvation is ordained.)

زاہر عبارت جاہد و کھے نا میں ہر گزدھیا ن نہ کردا شاہ مفور جاھر یاسولی آتے یوسف کیتو سو بر دا کس کل دے وہ راض ہودے کوئی ہمین ہیں کی دا بہتم بے پردائی کو لوں میرا ہروسیا جیو ڈر دا ज़ाहद इबादत चाहे वेखे नाहीं हर गिज़ ध्यान ना करदा शाह मनसूर चाड़िया सूली अते यूसुफ़ कीतो सू बरदा किस गल दे विच राज़ी होवे कोई भेद नहीं ऐस गल दा हाशम बे परवाही कोलों मेरा हर वेले ज्यू डरदा !

Zahid ibadat chahe wekkhe nahin hargiz dhiyan na karda, Shah Mansur charriya suli ate yusuf keeto su barda; Kiss gall de wich raazi howe koi bhed nahin ais gall da, Hashim beparwahi kolon mera har wele jiu darda.

(The orthodox prays (for God) but does not see Him and pays no attention at all; he (the orthodox) put Shah Mansur on the cross and made Joseph a slave. By what may he be pleased? There is no secret in this matter. Hashim, my heart is always scared of his indifference.)

دل سونی جو سیج سجن دے بنت خونِ مگر دا ہیو سے
نین سولی جو آس درس دی بنت رئن ہمیٹ کھیوے
دل بے درد بیا عنی بھریا ٹالا اوہر کیے نہ تھیو سے
آشم سو دل جان رنگیلا جیٹرا و کی دلاں دل جو

दिल सोई जो सेज सज़न दे नित खून जिगर दा पीवे नैन सोई जो आस दरस दी नित रेहन हमेशा खीवे दिल बे दर्द बयाज़ी भरया शाला ओह हर किसे ना थीवे हाशम सो दिल जान रँगीला जेहड़ा देख दिलाँ वल जीवे !

Dil soi jo sej sajjan de nit khun jigar da peeve, Nain soi jo aas daras di nit rehan hameshan khive; Dil be dard biazi bhariya shalla oh har kisse na thive, Hashim so dil jaan rangila jehra dekkh dilan wal jive.

(Heart is that which always on the Beloved's bed drinks its own heart's blood. Eyes are those which remain ever intoxicant for the sight of the Beloved. An unsympathetic heart is full of disease, God, everyone must not possess it. Hashim, that heart is rangila (dyed)

in the colour of Divine Love) which lives by looking at the hearts of others.)

Hashim believed that only those could realise Love Divine who have renounced all superficial religion and faith.

جس دِی جنگ برجون دا بیارت نال بهوهمکر دهوتا شع جمال دِی بردانے اُت آن سشهید کھلو تا ما منصور بو یا مد ماتا تد سول نال بروتا بآن عشق ایہ جیبا بلیا جن دین مذمب سب دھوتا

जिस विच जगँ विरहाँ दा प्या तिस नाल लहू मुख धोता शमा जमाल डिटा परवाने अते आन शहीद खलोता जा मनसूर होया मद माता तद सूली नाल परोता हाशम इश्क एहा जेहा मिलेया जिन दीन मज़हब सब धोता !

Jis wich jang birhon da pea, tis nal lahu mukh dhota; Shama jamal ditha parwane, ate aan shahid khalota. Ja mansur hoya madmaata, tadh suli nal parota; Hashim ishq eha jeha milia jin deen mazhab sub dhota.

(One in whom the battle of birha (separation) has commenced, he has washed his face with blood (has sacrificed himself for Truth). The glory of candle was seen by the moth, who came and became a martyr. When Mansur was filled with Divine Passion, then he was threaded to the cross. Hashim says, (Divine) love was attained by those souls, who washed up (gave up) all faith and religion.)

Hashim also composed many *Deoras*, 20 as already explained earlier, which are quite distinct from *Dohras*, as for example -

مایی پارآرام نرمینون مین می تیخ نظردی ترک کردی سرین نوار بری میک سارے بورات محم چنا تردی ذران وردی دران وردی المجار سوین مکیں مجموراں بہانے کر دی المحاث نتردی کھاٹ نتردی آتے مکت جا دو گر دی برکھ وہر دی برکھ وہر دی برکھ وہر دی

माही पार आराम ना मैनूँ मैं मुट्ठी तेग़ नज़र दी तरले करदी सोहनी खवार होई जग सारे जो रात समे चना तरदी ज़रा ना डरदी हाए बनी लाचार सोहनी मैं फिराँ बहाने करदी घाट ना तरदी हाशम सिदक सोहनी दा वेखो अते हिकमत जादूगर दी परख मितर दी !

Mahi par araam na mainu, main mutthi teg nazar di tarle kardi Sohni khwar hoi jagg sare, jo raat same chana tardi zara na dardi Hai bani lachar sohni main phiran bahane kardi ghat na tardi Hashim siddaq sohni da wekho ate hikmat jadu gardi parakh mitardi.

(The Beloved is across, there is no rest for me, I am lost, deceived by the sword-like glance, I beseech (Him). Sohni was lost in the whole world who swam the Chenab at night without any fear. Alas! becoming dejected like Sohni, I am wandering and making excuses but do not swim across. Hashim says, look at the sincerity of Sohni and look at her skill of a magician and the discrimination of a friend.)

The influence of Sufi thought and verse on Punjabi literature, on the whole, has been tremendous. There was hardly any poet or writer who remained free

from this influence. Even the writers of romance absorbed so much of mystic ideas that people often thought them to be Sufis.

The mystic idea that love is supreme and beyond all religious and social barriers has also passed on into the entire Punjabi literature. It has left a remarkable legacy for posterity.

NOTES AND REFERENCES

- 1. Maula Baksh Kushta, op. cit., p. 141.
- 2. Ibid., p. 41.
- 3. Shamim Choudhury, op. cit., p. 117.
- 4. Maula Baksh Kushta, op. cit. p. 141.
- 5. Ibid., p. 141.
- 6. Ibid., p. 141.
- 7. Ibid., p. 142.
- 8. Ibid., p. 142.
- 9. Ibid., p. 142.
- 10. Ibid., p. 143.
- 11. Ibid., p. 143.
- 12. Ibid., p. 143.
- 13. L. Rama Krishna, op. cit., p. 112.
- 14. Maula Baksh Kushta, op. cit., p. 144.
- 15. L. Rama Krishna, op. cit., p. 112.
- 16. Ibid., p. 113.
- 17. Maula Baksh Kushta, op. cit., p. 144.
- 18. Shamim Choudhury, op. cit., pp. 118-120.
- 19. L. Rama Krishna, op. cit., p. 120.
- 20. Ibid., p. 123. Deorahs are one-and-a-half lines.

from this influence. Even the writers of manage abstract nemark of mystic ideas that people often Guident sheet to be Suffe.

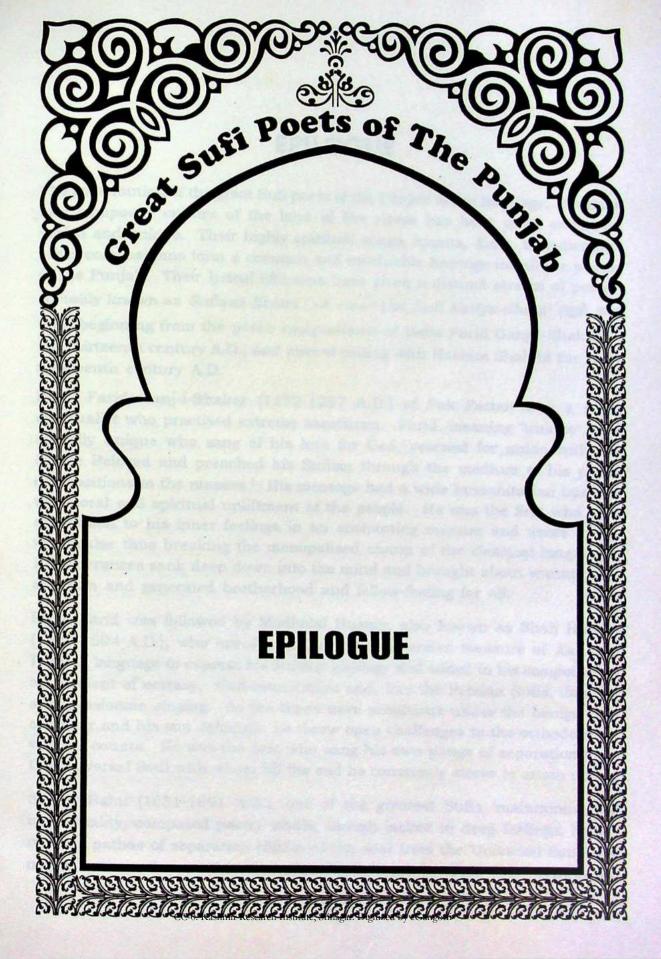
The mystic idea that how is supreme and broadly all response and social barriers has also passed on this really fracially instance. In his left a remarkable legacy for posterity

NOTES AND REFERENCES

new of Sunt throught and rune, on Propert Preceditive, on the whole,

Solini was not to the whale while non more the Charab of night working any feet. Also, I becaming detected him

flower and look at the shall of a suggester and the





EPILOGUE

The contribution of the great Sufi poets of the Punjab to the language, literature and composite culture of the land of five rivers has been quite extensive, varied and unique. Their highly spiritual songs, hymns, Kafis, melodies and other compositions form a common and invaluable heritage for all the people of the Punjab. Their lyrical effusions have given a distinct stream of poetry, comonly known as Sufiana Kalam (مُوفِانَ كَانَ) or Sufi Kaviya-dhara (الله المالة), beginning from the poetic compositions of Baba Farid Ganj-i-Shakar in the thirteenth century A.D., and almost ending with Hashim Shah in the early nineteenth century A.D.

Baba Farid Ganj-i-Shakar (1172-1267 A.D.) of Pak Pattan was a great spiritualist who practised extreme asceticism. Farid, meaning "unique", was actually unique who sang of his love for God, yearned for union with the Divine Beloved and preached his Sufism through the medium of his poetic compositions to the masses.² His message had a wide humanitarian base for the moral and spiritual upliftment of the people. He was the first who gave expression to his inner feelings in an enchanting manner and wrote in his vernacular thus breaking the monopolised charm of the classical languages. His utterances sank deep down into the mind and brought about warmth and affection and generated brotherhood and fellow-feeling for all.

Baba Farid was followed by Madholal Husain, also known as Shah Husain (1539-1594 A.D.), who introduced the popular Persian measure of Kafi into Punjabi language to express his Sufistic ideology and added in his compositions an element of ecstasy, God-intoxication and, like the Persian Sufis, dancing and passionate singing. As the times were propitious under the benign rule of Akbar and his son Jahangir, he threw open challenges to the orthodoxy on various counts. He was the first who sang his own pangs of separation from the Universal Soul with whom till the end he constantly strove to attain union.

Sultan Bahu (1631-1691 A.D.), one of the greatest Sufis, maintaining his individuality, composed poetry which, though lacked in deep feelings, heart-rending pathos of separation (birha) of the soul from the Universal Soul, did not refer to the immortal stories of perfect love as the Sufis were wont to do,

nevertheless, abounded in deep religious outlook, sincerity of purpose and dignity of high spiritualism. He preferred Ishq (الله) (Love for the Divine Beloved) not only to Aqal (اله) (wisdom) but also to Iman اله (faith) and paved the way for attaining salvation by loving the Almighty God.

Bulleh Shah (1680-1758 A.D.), the greatest Sufi poet of the Punjab, when, in his second phase of development as a Sufi and a poet, turned a pantheistic under the influence of *Vedanta*, became totally convinced of God's omnipotence and omnipresence, experienced that cosmopolitan joy⁴ which knows no bounds. He was a staunch critic of religious bigotry and strongly opposed the set codes and rules of religion upheld by the *Ulema* which did not allow freedom of expressions. He advocated the path of reconciliation and talked of peace and unity among the followers of different faiths. He was totally absorbed in his love with all-pervading Universal Lord and he spoke of Him in terms highly spiritual and pure.

Bulleh Shah's contemporary Sayyid Waris Shah (C1699-1772 A.D.) is by far the greatest Punjabi poet. He was initiated into Sufism by the Gaddi-nashin of Hazrat Baba Farid of Pak Pattan. Qissa of Hir and Ranjha is the principal composition of Waris Shah. He can be accredited to be the first Sufi poet who composed this Qissa and added a new dimension to Punjabi Sufi poetry. In this Qissa, Sufis, with their extra-ordinary vision and perception, find mysticism and divine knowledge of high order. The Qissa is encyclopaedic in its comprehension yet above every religious, communal and parochial barrier; it is poetry of the human heart, universal in its outlook and appeal. The Qissa proved to be a trend-setter and many Sufis thereafter followed and composed their verses based on the immortal love stories of perfect love giving allegorical interpretation to their intense feelings. The heroines in these tales stood for the Sufi (the Soul) and the heroes for God (the Beloved Sought). After the Sufi has attained union with God he ceases to be the heroine and becomes one with the Beloved Sought (God), the ideal of the Sufis of the Punjab.

Ali Haidar (1690-1785 A.D.) was a junior contemporary of Bulleh Shah and Waris Shah. He had to his credit great Sufistic attainments and during the troublous times of Aurangzeb and Muhammad Shah Rangila, his mystic poetry helped to maintain mental equilibrium of the poeple and brought much needed comfort and solace. He was a good lyricist and a good musician and played with the words which lent brilliancy to his language. His verses were sung by the *Qawwaals* and wandering minstrels with gusto.

Fard Faqir (C 1720-1790 A.D.) in his Kasab Namahs has explained that no profession is low, labour of any kind should be respected. In his Siharfis, spiritualism and hidden advices is the ideal pursued. He broke new grounds by adopting local trades and cottage industries and describing the process of weaving cloth on spiritual lines and using the vocabulary of popular cottage industries and trades for expressing his Sufistic ideas for easy comprehension by the common people.

Hashim Shah (1735-1843 A.D.) a renownd Sufi, a multi-lingual and a prolific writer, contemporary of Maharajah Ranjit Singh, gave a new thrust to Punjabi Sufi poetry. His Sufism is amply reflected in his Qissa of Sassi Punnu, Siharfis and quartets. His poetic compositions reveal great insight into the human mind. Punjabi scholars often compare him with Omar Khayyam, Persian poet of Rubaiyat fame, for his great abandon, ecstatic rapture, delicacy of expression and subdued melancholy.⁵ According to Hashim "temporal and spiritual love are the two flowers of one and the same plant." In his compositions, he "unfolded beautifully the sentiments of human mind and thus appealed directly to the hearts." Therein lies the true greatness of Hashim Shah.

After Hashim Shah, the glorious tradition was continued, albeit on a restricted scale, by the later Sufis such as Sayyid Ghulam Jilani (1749-1839 A.D.), Sayyid Miran Shah (1830-1913 A.D.), Khawaja Ghulam Farid (1841-1901 A.D.), Maulavi Ghulam Rasul (1842-1903 A.D.) Karim Baksh, Ghulam Mustafa Maghmum, Ghulam Husain Kelianwala, Muhammad Din and many others, but decline in Sufism and Sufistic stream of poetry became quite perceptible.

The Sufis by the middle of the nineteenth century had done their work, yet some continued to sing of the Beloved in the traditional manner, which, with the passage of time, also ceased altogether.

It goes to the credit of the great Sufi poets of the Punjab that they utilised such poetical modes, metres, refrains for expression of their inner feelings, yearnings and emotions which were quite popular and familiar to the people. They composed Shaloks, Dohre, Dioreh, Kafis, Khayals, Bara-mahs and Siharfis. Baba Farid Ganj-i-Shakar wrote excellent couplets; Shah Husain and Bulleh Shah composed unparalleled Kafis and lyrics; Waris Shah excelled in writing Qissa; Sultan Bahu, Ali Haidar and Fard Faqir in composing Siharfis and Hashim Shah in composing quartets.

Punjab is justifiably proud of her great Sufi poets of extraordinary perception and spiritual attainments and for having given birth to a tradition of poetic rendition of high order which contains great moral, spiritual and literary values; more so because the words and expressions employed by them are so common of every-day use. These Sufi saints and poets derived the images, similes and metaphors from social customs, trades, cottage industries, seasons, surroundings of every-day life, particularly from the rural Punjab, and, in the process, contributed so much and so well to the linguistic, literary and cultural heritage of the Punjab.

With the introduction of western education in the Punjab after the province was annexed by the British to their empire in 1849 A.D., there was an upsurge and a kind of renaissance took place in the Punjabi language and literature from the seventies of the nineteenth century onwards and almost all the major poets of the Punjab, both Muslims as well as non-Muslims, were greatly influenced by this stream of Sufiana Kalam, or Sufi Kaviya-dhara. Even poets of modern period, including Bhai Vir Singh (1878-1957 A.D.), generally acknowledged to be the father of modern Punjabi literature, Dhani Ram Chatrak (1876-1954 A.D.) who is known as a 'Maha Kavi' because of his enormous literary output, Dr. Mohan Singh Diwana (1899-1984 A.D.), a versatile writer covering wide ranging subjects, Dr. Faqir Muhammad Faqir (1900-1983 A.D.) whose Sufistic compositions were moulded in the progressive style and lyrics were thought-provoking, Mohan Singh Mahir (1905-1978 A.D.) a poet with semi-modern outlook influenced by the Freudian mode of thought, and even Shiv Batalvi (1936-1973 A.D.), known for his poignantly lyrical precosity, were all immensely influenced by them. It must be said that the distinctive features of Sufistic stream of poetry are so firmly entrenched and intertwined in the Punjabi language and literature that they are continuing to inspire and illuminate the present day poets such as Amrita Pritam (born 1919 A.D.), known for her unorthodox approach and extremely liberal outlook transcending artificial barriers, Harbhajan Singh (born 1920 A.D.), generally known for his avowed adherence to existentialism and surrealism, and Prabhjot Kaur (born 1924 A.D.), popularly known for romantic poetry and powerful expression. The influence of Sufiana Kalam, or Sufi Kaviya-dhara, in Punjabi language and literature is so great and so strong that even the writers and poets of pure romance have absorbed so much of mystic ideas that they are often thought to be Sufis. It has indeed bestowed a remarkable legacy for subsequent generations.

NOTES AND REFERENCES

- Shan, Dr. Harnam Singh, Contribution of Suli Saint Poets To The Language, Literature And Culture of The Punjab, published in Baba Sheikh Farid Agman Purab Souvenir, 1993, p.7.
- 2. Chopra, R. M., The Legacy of The Punjab, p. 10.
- 3. Shan, op. cit., p. 10.
- 4. L. Rama Krishna, Panjabi Sufi Poets, p. 58.
- 5. Mohan Singh, Dr. A History of Punjabi Literature, p. 72.
- 6. Shan, op. cit., p. 14.
- 7. Budh Singh, Bawa, *Hashim Shah*, published in Journal of the Punjab Historical Society, p. 22 quoted by Dr. Shan, op. cit., p. 16.

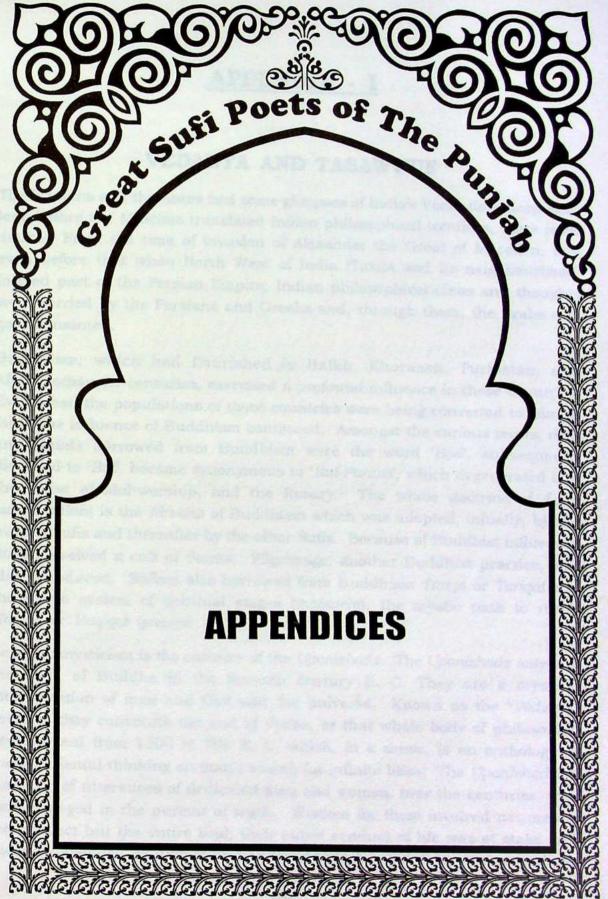
the back the Charles of the Court of the San Share of the San San San Polyand Polyand

Thus been this A.D.), reputably would be received posity and powerful expression. The mineral of British within a first Committee distribution, in Project.

STATE OF THE PARTY

the first of the second second

applied for the positionally facility





APPENDIX - I

VEDANTA AND TASAWWUF

The Iranians and the Arabs had some glimpses of India's Vedantic conceptions, long before the Muslims translated Indian philosophical treatises, there is no doubt. From the time of invasion of Alexander the Great of Macedon, and even before that when North West of India (Taxila and its neighbourhood) formed part of the Persian Empire, Indian philosophical ideas and thoughts were carried by the Persians and Greeks and, through them, the Arabs also got acquainted.

Buddhism, which had flourished in Balkh, Khorasan, Turkistan, and Afghanisthan for centuries, exercised a profound influence in these countries. Even when the populations of these countries were being converted to Islamic faith, the influence of Buddhism continued. Amongst the various terms, rites and rituals borrowed from Buddhism were the word 'Bod', subsequently distorted to 'But', became synonymous to 'But-Parasti', which degenerated into the sense of idol-worship, and the Rosary. The whole doctrine of Fana (annihilation) is the Nirvana of Buddhism which was adopted, initially, by the Iranian Sufis and thereafter by the other Sufis. Because of Buddhist influences Sufism evolved a cult of Saints. Pilgrimage, another Buddhist practice, was also introduced. Sufism also borrowed from Buddhism Tariqa or Tariqat and the whole system of spiritual stages (maqamat), the mystic path to reach Haqiqa or Haqiqat (gnosis).

Vedantic mysticism is the outcome of the *Upanishads*. The *Upanishads* antedate the birth of Buddha in the Seventh century B. C. They are a mystical interpretation of man and God and the universe. Known as the "Vedanta" because they constitute the end of Vedas, or that whole body of philosophic development from 1500 to 700 B. C. which, in a sense, is an anthology of transcendental thinking on man's search for infinite bliss. The *Upanishad* are made up of utterances of dedicated men and women, over the centuries, who were engaged in the pursuit of truth. Wisdom for them involved not merely the intellect but the entire soul; their entire conduct of life was at stake and success depended on understanding the meaning and destiny of man and the

Universe. The sages affirmed that the *Upanishads* were revealed to them by the power of their penance and the grace of God. These were the deliverances of seers and savants in a state of God-intoxication.

The Upanishads also discuss the means by which higher knowledge can be obtained. The end of this endeavour is to know Brahman (God) or the atman (soul) and this knowledge is, therefore, named the Brahma-vidya or the Atma-Vidya. The way to higher knowledge leads to the state of unity, the realisation of identity, confluence of being and thought. In order to reach that stage certain preparatory conditions and a discipline are required which should be in consonance with the law of Dharma (the way of righteousness). The preparatory conditions are: deep study, worship, penance, patience, alms-giving.

The other alternative prescribed is to have discipleship of a teacher or master who knows the ways; and cultivation of certain qualities. Within man is seated atman (soul) which is pure bliss; it is known by tranquillity, self-restraint, patience and purity of body and mind.²

The discipline consists of complete mastery over one's mind and realise the unity of the Self and the Absolute.³ By discipline of the mind, the senses are merged into mind, mind into knowledge, knowledge into the great self, the great self into the Absolute.⁴ This revelation of the Absolute, obtains freedom from fetters and sorrow; sickness, old age, and death are overcome. Atman (soul) obtains Samadhi (absorption). In the state of Samadhi, the consciousness of subject and object disappears and the state of selflessness is reached. This is the supreme object of the philosophy of the mysticism of the Upanishads. In this manner not only a philosophy is propounded but a practical course of life and the goal to be obtained is laid down by the Upanishads.

The *Upanishads* seek truth and pursue it by reason. This has universal application as because knowledge of the self and the truth is the right of every human being irrespective of caste, creed or colour; none should be deprived of it. (It is reminiscent of the universal message enshrined in the teachings of Shrimad Bhagvad Gita).

Life is a pilgrimage and man is a pilgrim, according to the *Upanishads*. The point of departure of the pilgrim is his natural state. Therefore, a firm faith and a strong conviction are the pre-requisites of the pilgrims who are of stout heart and do not tire easily; who have undergone rigorous discipline only they

can reach the top - the desired goal. This doctrine of *Vedanta* is found in the fundamental teachings and practices of *Tasawwuf* (Sufism) right from the Tenth century A.D.

Thus it will be seen that the main features of Vedanta had been absorbed into Sufism before its arrival in India.

Muhiuddin Ibn al-Arabi (أ 165-1240 A.D.), the great master of Sufism, gave a new doctrine named فرت الأقود Wahdatal Wajud, the Unity of Existence. He affirms that God is one and the universe is His reflection. Creation is a process of emanation of which the three steps are

- 1) the stage of absolute unity اطريت (ahadiat)
- ii) the stage of latent or potential multiplicity وحرت (wahadat); and
- iii) the stage of apparent or actual multiplicity وَعاديت (wahadiat).

The multiplicity expresses itself in the trinity of soul روح (ruh), forms (mithal) and body بنال (jism).6

The doctrine of Ibn-al-Arabi fuses together elements derived from Gnosticism, Neoplatonism, Christianity and Vedanta. It is quite possible because he came in contact with diverse religious systems and people. He was born at Murcia in Spain (Europe), he was initiated into Sufism at Tunis (Africa) and died at Damascus (Asia).

There is a common discipline both for Tasawwuf and Vedanta. It includes purification of self, mastering of passions and desires, filling of the mind exclusively with the thought of God, obtaining control over bodily functions and mental processes, till the objective world ceases to distract consciousness and passes away (fana, nirvana) from phenomenal existence and attains union with the Divine. Objectively viewed, the Indian concept of Advaita (when the believer sees all pervading spirit, God, in all and independently of all religions) is the Islamic doctrine of Wahdatal Wajud¹ (when God is Absolute Being, and is the sole source of all existence; in Him alone Being and Existence are one and inseparable).

The Sufis in the Punjab were held in high esteem among the masses who followed their simple teachings with earnestness. The Sufis laid stress upon the dignity of man. They exhorted that every individual must reach the highest goal of human life by his own efforts and they rejected the claim of

special sanctity of priests. Their simple teachings found favour with all and became wide-spread.

Maulana Jalaluddin Rumi, the brightest jewel in the crown of the Sufi poets of Iran, said in the following couplet, in Persian -

جشم مبزگوش بندلت سبند گرنه بینی نور حق بر من بخند

चश्म बदँ गोश बदँ लब बबदँ गर ना बीनी नूरे हक्क बर मन बख़दँ

"Chashm bund gosh bund lab ba-bund Gar na bini noor-i-haqq bar man bakhund"

(You shut your eyes, close your ears and shut your mouth (and concentrate) and if still you do not see the illumination of Truth then you can laugh at me.)

Rumi has also explained the essence of *Tasawwuf* in the following couplet, in Persian, which is the eternal message of *Vedanta* and *Tasawwuf*:

تو براے وصل کردن آمری نے براے فصل کردن آمری

तू बराए वस्ल करदन आमदी नै बराए फ़रल करदन आमदी

"Tu baraye wasl kardan amedi Nei baraye fasl kardan amedi".

(You have come (into this world) for the sake of union with the Lord, and not for separation from Him.)

The Sufis played a significant role in the synthesis of Hindu and Islamic cultures in the Punjab. The hybrid culture, which emerged in the form of a composite culture, drew nectar from both *Vedanta* and *Tasawwuf* and was the product of extensive inter-actions between the two communities and opened the doors for further exploration in the synchronisation of two diverse beliefs and practices in the years to follow.

NOTES AND REFERENCES

- 1. This is mentioned in the Taittriya Upanishad.
- 2. As stated in The Maitri Upanishad.
- 3. The Swetasvatare Upanishad describes the practice and explains its philosophy. The Practice consists of two parts. The first part prescribes a physiological discipline, such as control of breath (pranayama) and control of the senses of mind (pratyahera). The second part consists of psychological discipline, namely, collection of the mind and its abstraction from external activity (dhaarana) and meditation to understand the Real (dhyana). These steps lead to absorption (samadhi) of thought into Reality, of subject into object, for the realisation of oneness of individual soul and the Universal Soul.
- 4. The Brhadaranyaka Upanishad tells us that he who knows Brahman (God) or that state of Supreme Sublime Bliss, having become calm, self-controlled, withdrawn, patient and collected sees the Self in his own self, sees all in the Universal Self.
- 5. Muhiuddin Ibn al-Arabi was a copious writer and Egyptian Sufi al-Sha'rani (died 1565 A.D.) gives a conservative estimate of about 400 books written by him.
- 6. B. N. Pande, Vedant and Tasawwuf, Indo-Iranica, Vol 48 (1+4) p. 33.
- 7. Ibid., p. 33. Also Arberry, A. J., Sufism, p. 100.

APPENDIX - II

STORY OF SOHNI AND MAHIWAL

In Gujrat, on the banks of river Chenab, there was a potter by the name of Tulla who had a beautiful daughter named Sohni. A handsome young merchant of Bokhara, named Izzat Beg, perhaps during the reign of Emperor Shah Jahan, was returning to his native place. While passing through the town of Gujrat he saw Sohni and fell in love with her at first sight. He was so smitten by this love that instead of proceeding further to his native township, he stayed back in Gujrat and all his companions left him. Izzat Beg regularly and constantly visited the house of the potter to have a glimpse of Sohni on the pretext of buying some pottery and in this process converted all his hard cash into pottery. Left with no money, he opened a shop to sell pottery. Since his mind was always full of Sohni, he neglected his business and soon he had to wind up his business. Just to remain near Sohni, he took up a job of a menial in the house of Tulla. Pleased with his work, Tulla gave him work to graze his buffaloes and from then onwards, Izzat Beg was known as Mahiwal which, literally, means a grazier of buffaloes.

One day Mahiwal accosted Sohni and confessed his unbounden love for her. Handsome as he was, Sohni also promised him her faithful love. Their love was soon discovered. Mahiwal was dismissed by Tulla and started living across the river Chenab in a hutment as a fagir. Sohni was given in marriage to a neighbourer's son, with whom she refused to be associated. Through a friend Sohni communicated with Mahiwal and at night Mahiwal would swim across the river to meet Sohni. Once Mahiwal received a wound in his thigh and could not come for many days. Love-lorn Sohni then decided to go across the river on an earthen jar to meet her lover. On coming back she hid the earthen jar in the shrubs on the river bank. Sohni's sister-in-law discovered the secret and replaced the jar by an unbaked one. As usual, the following night, which was stormy, Sohni entered the river with the jar but soon the jar dissolved and she was thrown into the stormy waters. She cried loudly for her lover, and Mahiwal, who was impatiently waiting for a tryst on the other side of the river, heard her cries also jumped into the river. Sohni was drowned before Mahiwal could reach her. Struck with grief Mahiwal also let himself go beneath the waves and soon joined his Beloved in the next world.

APPENDIX III

STORY OF MIRZA AND SAHIBAN

In the township of Danabad, there lived Chaudhury Chibbal, a well-known landlord, who was blessed with a son named Mirza Khan. Mirza grew up to be a handsome youth like the legendry Yusuf (Joseph). He acquired proficiency as a good archer and always carried with him a bow and a quiver full of arrows.

In Jhang, about sixty kilometres from Danabad, across the river Chanab, in the clan of Syals, there was a rich Zamindar by the name of Khiva to whom a daughter was born and named Sahiban. Sahiban grew up to be a lissome lass of extra-ordinary beauty like a heavenly nymph.

Mirza spent most of his childhood and adolesence at Jhang where lived his maternal grandfather. In their growing years, Mirza and Sahiban used to go to the mosque together to learn from the *Mulla*. They were struck by the arrow of cupid and had fallen in love with each other. When *Mulla* of the mosque came to know about their love affair, he tried to dissuade the lovers and took Mirza to task, strongly reprimanded him and warned of the consequences once Chowdhury Khiva and his son, Shamir, came to know about it. Whereupon Mirza heeding the advice of the *Mulla*, came back to his native town of Danabad.

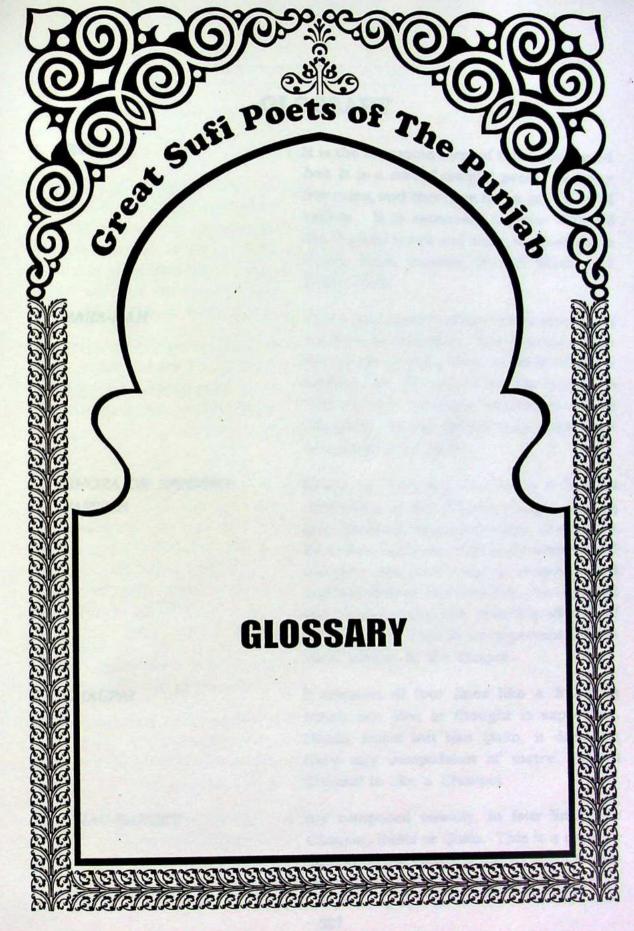
At Danabad, Mirza, love-lorn, was greatly affected by the pangs of separation from his beloved, Sahiban. The condition of Sahiban at Jhang was no better. When pangs of separation became unbearable for Mirza, he took his mare and came back to Jhang. Through Bibo, he kept meeting his dear Sahiban. The clandestine meetings of the lovers became the talk of the town. Fearing wrath of Chowdhury Khiva and his men, Mirza, once again, came back to Danabad.

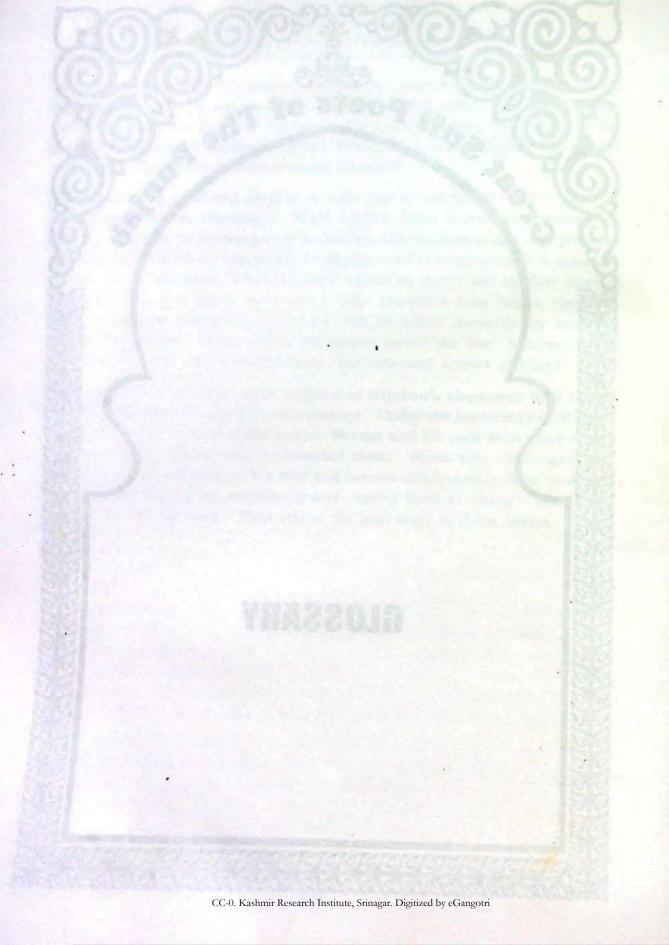
Love of Mirza and Sahiban was soon discovered. Sahiban's parents, in the meantime, arranged for their daughter's marriage with one Tair Kamal of the clan of Chandara. It was agreed that in five days barat of the Chandaras will come to Jhang for the wedding. As soon as Sahiban came to know of this arrangement, she was greatly perturbed. She arranged for this information to be conveyed to Mirza with the request that he should come to take her away.

Mirza, on getting this information, despite the counsel of his mother, father and sisters against going to Jhang, readied himself with a bow and arrows, immediately left for Jhang on his mare. On reaching Jhang, on the eve of the proposed wedding of Sahiban with Tair Kamal, Mirza met Sahiban who eloped with him. The lovers turned towards Danabad.

Mirza was dead tired and decided to take rest in the jungle on the bank of river Chanab before crossing it. While settling down to rest, an experienced archer as he was, he demonstrated to Sahiban his marksmanship and prowess with the bow. Sahiban was simply flabberghasted to witness such a splendid display of archery which beset her mind athinking that if her brother Shamir and other kith and kin in her pursuit came anywhere near Mirza, they will have no chance whatsoever and they will be killed instantly by such as experienced archer. When Mirza fell asleep under the tree, Sahiban's fear over-took her and she, surreptitiously, hid bow and arrows of Mirza.

In Jhang, when the Syals came to know of Sahiban's elopement with Mirza, they were furious and seething with revenge. Under the leadership of Shamir, they came in hot pursuit of the lovers. Shamir and his men soon came where the lovers were resting and surrounded them. Mirza was challenged who fought valiantly but without his bow and arrows was instantly done to death. Sahiban was beaten up mercilessly and carried back to Jhang. Where she did not survive for long. Thus ended the love story of these lovers.





GLOSSARY

1. BAIT

: It is the corrupted form of the Arabic word bait. It is a sort of couplet poem, has very few rules, and therefore has a good deal of variety. It is extremely popular with all the Punjabi poets and Sufis such as Baba Farid, Shah Husain, Bulleh Shah and Waris Shah.

2. BARA-MAH

- This is an account of the twelve months of the Punjabi calendar. The poet describes the pangs of separation in each of these months. At the end of twelfth month he relates the ultimate union with the Almighty. Almost all the Sufi poets have composed Bara-Mahs.
- 3. BHORA OR SPINNING PARTIES
- Bhora, or Spinning Parties, is a famous institution of the Punjab village. Young girls, generally unmarried ones, sit together with their spinning-wheels (*Churkhas*) and compete with each other in spinning skill and scandalous conversation. Young girls and brides have red spinning-wheels of smaller size. This is an important link in rural society in the Punjab.

4. CHAUPAI

: It consists of four lines like a Rubai in which one idea or thought is expressed. Unlike Rubai but like Qatta, it does not have any compulsion of metre. Amrit Chhand is like a Chaupai.

5. CHAU-BARGEY

: Are composed usually, in four lines like Chaupai, Rubai or Qatta. This is a popular form of verse composition in the Punjabi language.

CHHAND 6.

: The Chhands have four tukks, all rhyming in the same manner. A Chhand resembles Dohra (quartet).

CHURKHA

: The Punjabi name for spinning of yarn is 'Kattna'. A Churkha (spinning-wheel) used to be an inseparable companion of every woman, young or old, in the rural Punjab. This was an important link in rural society. Women spun cotton yarn and the village weaver (Julaha) made it into cloth.

Because of its importance in the rural life, Mahatma Gandhi, in recent times, used Churkha or spinning-wheel, as a symbol of political agitation or as a symbol of indigenous production.

DHOLE, TAPPE AND BOLIAN

all rismoss sittings to here arts an

: Verse composed in a line and a half is known as Tappa. In the same metre, other songs versified are known as Dhola, Mahia and Bolian. They are also reminiscent of the pangs of the separation of lovers - Dhole and Simmi, who lived in the Saandal Bar. This form of verse shows deep feelings of the separated lovers and are very popular with the poets.

DOHA

- : It is a couplet form of verse which Punjabi poets have often used in their compositions.
- 10. DOHRE
 - : It should not be confused with Hindi doha. It, in fact, resembles closely Chhand. It has four tukks, all rhyming in the same manner as in a quartet.
- 11. GHAZAL
- : This has its origin in Persia and Sheikh Sa'adi is credited to have written the first Ghazal which reached its culmination under Hafiz Shirazi. First Punjabi poet who composed a Ghazal was Hamid Gamon CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

Khan and this form of Punjabi poetry came of age under Maula Baksh Kushta of Amritsar. Ghazals have also been composed by Mohan Singh Mahir, Darshan Singh Awara, Dhani Ram Chatrak, Dr. Fakir and others.

Ghazal is that form of poetic composition in which the lover expresses his love to the beloved. In Persian, Ghazaal, means a deer. Since deer has lovely eyes (ghazal), which is a sign of beauty, this form of poetry is freely adopted by the writers in Punjabi and Urdu in expressing love to the beloved.

- 12. KAFI
- This name is borrowed from the Persian Kafiya, meaning rhyme, and is applied to Punjabi Sufi poetry generally. Usually it is a poem on the divine attributes and sometimes on different Sufi beliefs.

13. KABIT

: This is a poetic form of long metre and each line is divided into four parts; the fourth part is slightly smaller than the other three. In Hindi bit means a sentence.

14. KHAYALS

these are nothing but Kafis composed to be sung in different musical measures. A 'Khayal' in Urdu means a 'thought' or an 'idea'. It is because of this that the Kafis, which were various thoughts of the poet and were composed at different times, were put together and named Khayal.

15. KOR'RAH

: It consists of four or six lines and each line has 6, 7 or 13 words.

16. KUNDLIAN

This is a stanza of six lines in which the first and the last word of the stanza is the same. Then the last part of the second

line and the first part of the third line and the first word of the first line matches with the last word of the last line.

17. MEHNDI

: It is a Henna Plant, cultivated throughout the subcontinent for its leaves and as a hedgeplant for gardens. The powdered leaves, beaten up with Catechu and made into paste are much used by women to dye their hands and feet a reddish orange: and by men to dye their beards and hair. Tinting of fingertips and palms of hands with Henna is usual with young girls on festive occasions, particularly at weddings. Brides and bridegrooms still have the palms of their hands and the soles of their feet tinted with Henna, which retains its importance. The 'Suhag Pura' which is a paper packet tied with a ceremonial red and white 'mauli' (tape or twine), and is sent from the bridegroom's house to that of the bride, contains Henna as a symbol of matrimonial happiness which is used to tint the bride's hands and feet. 'Mehndi' is also considered as a symbol of virginity.

18. MUSSALLASS

This is a form of a stanza composed of three lines and is also known as TISSA. Similarly, a stanza of four lines is known as MURRABBA or CHAUKONA; a stanza of five lines in known as MUKHAMMASS or PUNJKONA; and a stanza of six lines is known as MUSSADDASS or CHHISSA.

19. QISSA

: It is a form of verse in which, generally, a tragic story of two young people, who love each other madly, is narrated. The lovers are separated by parents and cruel social

conventions to which they pay little attention, and, disregarding them, try to meet each other. This disregard brings misfortune and so they die, ultimately to be united in death for eternity. Some Qissas were written on the popular legends and on puranic tales. Qissas are usually composed on siharfi principle or of baits which are also known as shaloks.

20. SARKHANDI

: It is a poem in free verse which has no compulsion of metre or radif and kafia. It is very popular with some of the modern poets.

21. SHALOK

: It means Shah-lok, literally, world of the king or word of the king; a thought or an idea described in two or more lines in as small number of words as possible. Shaloks of Baba Farid or of Guru Nanak are popular.

22. SIHARFI

- It is an acrostic on the alphabet. It is not found in any other Indian language; it is a Punjabi form. The oldest verse of this kind is found in the Adi Granth of the Sikhs and was composed by Guru Arjan Dev. Later on, it appears to have become a popular verse form of the Sufis. It is not a short poem, as some believe, but is a collection of short poems. The letters of the alphabet are taken consecutively, and words whose initials they form are employed to give metrical expression to the poet's ideas.
- 23. SIWAYYA OR DEORAH
- : In this form of poetry, with each line another quarter or half line is added and is, therefore, known as Siwayya (one and quarter) the Deorah (one and a half).

The mystical poets of Persia used imagery in their compositions of Ghazals (lyrics), Rubais (quatrains) and Nazams (poems) where the language of human love was used freely to describe the relations between the mystic and his Divine Beloved. The Punjabi Sufi poets followed the same pattern in their compositions. In order to understand the love of allegory and to grasp the inner meaning of the allusions given in the compositions of the Sufi poets, which, in fact, give them spiritual values, it is necessary to understand the interpretation of their technical vocabulary based on the interpretation of Mohsin Faid Kashani, a Persian Sufi author of the seventeenth century, who wrote in his Risala-i-Mishwaq, which is explained here:

1. ABROO (Eye-brow)

God's Attributes, which conceal His

Essence.

2. ABID

: Devotee.

3. ADAB (Decent manners)

: In religious conduct.

4. AHZAB, Sing. HIZB,

: Prayers.

5. BAHR (Sea) QULZUM (Ocean)

The revelation of the Divine Essence. To the Sufi the whole world is like a vault (kumkhana) containing wine of Being and the inborn love of God; each atom of the world is a paimana (goblet) of the wine of His love, and the goblet is full of this wine.

6. BAOA

Continuance.

7. BUT (Idol)

Every object of worship other than God. It also indicates a manifestation of the Divine Beauty; sometimes it connotes a Perfect Man (Insan-al-Kamil) or a Guide (Murshid) who is

the Pole (Qutab) of his time.

8. CHASHM (Eye)

God's beholding the aptitude of His servants. The "eye" is mast (intoxicated) or bimar (languishing) to indicate that He has no need of man. The ghamea (glance) of the "eye" refers to God's granting of

Fenctulness, humility. The life giving property of God, and		spiritual repose after anguish or anguish after repose.
9. DU'A (Prayer)	:	Being constantly suppliant to God.
10. FIQH	:	Religious law, juristic literature.
11. FIRASA (Insight)	:	As the Prophet said, "Beware of the believer's insight, for he sees with the Light of God."
12. FUTUWA (Chivalrousness)		Fulfilling the terms of Tradition with complete self-disregard.
13. HAYA (Shame)	:	A shame of being found wanting in sincerity.
14. HURRIYA (Magnanimity)		The quality of being hurr, a "freeman", putting the interests of others before one's own.
15. HUZN (Sorrow)	:	For past sin.
16. ISHQ-I-HAQIQI		The Love Divine.
17. ISHQ-I-MAJAZI		The worldly love or banal love.
18. ISTIQAMA (Uprightness)		A state in which God's grace becomes perpetual and it implies perfect performance of God's service.
19. KHAL (Mole)		The point of Real Unity, which is concealed and is represented as black.
20. KHANQAH		The convent.
21. KHATT (Down on the cheek)		The manifestation of Reality in spiritual forms.
22. KHARABAT (Tavern)	:	Pure Unity (wahadat).
23. KHARABATI (Tavern-haunter)		The true lover who is freed from the snare of discrimination and who believes that all acts and qualities merge in Divine Acts and Qualities.

24. KHUSHU Fearfulness, humility. The life giving property of God, and 25. LAB (Lip) His keeping man in existence. The Dahan (mouth) is said to be narrow as a reference that the source of man's being is invisible. Which appears to mark the transition 26. MA'ARIFA (gnosis) in complete annihitation in God, or gow persons I le comet soft paillitors passing away in God. 27. MUJAHADA The earnest seeker after the mystical life. It is a collateral form of Jihad (the so-called "Holy War"). The disciple. 28. MURID, SHAGIRD 29. QANA'A (Contentment) The Prophet said, "Contentment is an imperishable treasure." 30. RUKH (Face, Cheek) The revelation of Divine Beauty in Attributes of Grace, for example, the Gracious, the Clement, the Lifegiving, the Guide, the Bountiful, Light, Divine Reality. 31. SABR (Patience) Fortitude. 32. SABU (Pitcher) KHUM (Jar) The revelation of Divine Names and Oualities. 33. SAQI (Wine-bearer) : Reality, as loving to manifest itself in every form. 34. SAKHA, JUD (Bounty, Generosity) : The Prophet said that bountiful and generous man is near to God and near to men. 35. SUMT (Silence) : It is interpreted both literally, as meaning that a man should learn to antificon from orne lla tade enveiled

govern his tongue, and metaphorically, as referring to a heart that

silently accepts whatever God may decree.

36. SHEIKH, PIR : The elder, the saintly person.

37. SHARAB (Wine) : Ecstatic experience due to the revelation of the True Beloved, destroying the foundations of reason.

38. SIDQ (Truthfulness) : In thought and act.

39. SOHBA : Companionship.

40. TABAQAAT : Classes.

41. TAQWA (the awe of God) : To strengthen the resolve and escape

Divine chastisement.

42. TAUHID : True belief in One God.

43. ZAHID : Abstainer.

44. ZIKR (Recollection) : Of God.

Downy convicting of dresses, the

45. ZULF (Tress) : The revelation of Divine Majesty in

Attributes of Omnipotence, for example, the Withholder, the Seizer, the Omnipotent, the Deluder; Darkness; phenomena as a veil of

concealing Divine Reality.

Punjabi Sufis in their compositions employed words concerning tasawwuf from Arabic and Persian technical terms. They also made ample use of the vocabulary of local trades and cottage industries. The Punjabi poetry was mainly nursed in small towns and villages. Since the most important industry of the Punjab was cotton industry, the terms connected with this industry were freely used to make their spiritual ideas easily comprehensible to the simple village folks. Here is given vocabulary related to cotton manufacturing which is amply reflected in the Punjabi Sufi poetry:

: A small contraption of iron or earth to hold fire (intense desire).

2. ATTI : A skein of spun cotton.

3. BANAULE	: Cotton seeds (here seeds refer to Kam (sex), Karodh (anger), Lobh (selfishness) and Moh (attachment).
4. BHAMBAR	: A flame or a big fire (consuming fire for the love of the Divine Beloved).
5. CHARKHARI	: The wheel of the spinning-wheel on which the thread turns (symbol for body and mind).
6. CHHAJJ	: A tray of thin reeds, used for winnowing agricultural products (for winnowing the real from the unreal).
7. CHHAJJLI	: A tray larger than a <i>chhajj</i> and used to winnow the threshing floor (for sifting the real from the unreal).
8. CHHALLI or MUDDA	: A hank of spun yarn (cleansed soul).
9. CHHIKKU	: A small basket to hold the hanks.
10. CHURKHA	: A spinning wheel (symbol for the body and mind).
11. DAJ	: Dowry consisting of dresses, the major part of which is prepared by the bride herself; a trousseau (good deeds of the seeker after truth).
12. GANDH	remember).
13. GHUND	: That part of a woman's veil which she throws over her face to conceal it from men (veil of ignorance or veil
14. GOIL To resignation liams A sussib second with Mod or deter rugs to assis A	: A small hut of mud and grass for the person who keeps watch. (The world of the Sufi is like a goil for temporary stay.)

15. HATTHI or HATTHA		The handle that turns the wheel (lever which turns the body and mind).
16. JHARU or BAUKAR		A broom used for sweeping the floor or to collect together grain spread in the sun (a device for sweeping of misdeeds and for gathering of good deeds).
17. JULAHA	:	A weaver.
18. KANGHI	٠	A heavy comb by which the threads of the woof are pressed home.
19. KATTNA		To spin (for concentration and meditation).
20. KHADDI	:	A hand-loom (for weaving of fabric on spiritual lines).
21. MANKA		Circular beads used as pivots for the spindle (symbol of spiritual pivot).
22. MUNNA	:	A pillar of the spinning-wheel which holds the spindle in place.
23. NARA	:	A weaver's shuttle.
24. PENJAH or DHUNIYA		Cotton carder.
25. PETA	1	Woof or weft (of spiritualism).
26. PINJANAH or DHUN'-NA	:	To card cotton (to improve self).
27. PUNNI		A small roll of carded cotton prepared for spinning.
28. RANGNA	:	To dye (in the colour of love for God).
29. TANA		Warp (of spiritualism).
30. TAND		Thread spun on the spinning-wheel.
31. TRAKKLA	:	Spindle of the spinning-wheel.

- 32. TRINJHAN
- 33. TUMBNA, PINJANAH or

 DHUN'-NA (in Haryanawi
 dialect)
- 34. UN'NAN or BUN'NAN
- 35. WELNA
- 36. WELVI

- A party of young girls or women for spinning in competition.
- : Which means to open the cotton cocoons with hand, usually performed by women and to card it (or improve it on spiritual lines).
- : To weave.
- : The instrument used for separating the seeds from Cotton
- : One who works on the Welna.

BIBLIOGRAPHY

- 1. Al-Qushairi, Risala.
- 2. Anwar Ali Shah of Rohtak, Qanun-i-Ishq.
- 3. Arberry, A. J., Sufism.
- 4. Bhai Prem Singh of Kasur, Kafian Hazrat Bulleh Shah Sahib Kasuri (in Urdu script)
- 5. Budh Singh, Bawa, Hans Chog.
- 6. Chopra R. M., The Legacy of the Punjab.
- 7. Dariya-i-Ma'rifat contains Kasab Nama Bafindgan, Bara-Mah and Siharfian of Fard Faqir.
- 8. Encyclopaedia of Religion and Ethics. Vol. XII.
- 9. Gibb, H. A. R., Mohammadanism.
- 10. Ghulam Sarwar, Tarikh Makhzan-i-Punjab (in Urdu).
- 11. Harnam Singh Shan, Dr., Contribution of Sufi Saint Poets To The Language Literature And Culture of the Punjab, published in Baba Sheikh Farid Agman Purab Souvenir, 1993.
- 12. John A. Subhan, Sufism: Its Saints and Shrines.
- 13. Khawaja Abdulla Ansari, Qalandar Nama.
- 14. L. Rama Krishna, Dr., Panjabi Sufi Poets.
- 15. L. Rama Krishna, Dr., Les Sikhs.
- 16. Legacy of Islam edited by Sir Thomas Arnold.
- 17. Legacy of India edited by G. T. Garratt.
- 18. Malik Fazal Din, Mukammal Majmua Abyat Ali Haidar (in Urdu).
- 19. Maula Baksh Kushta, Punjabi Shairan da Tazkira (Punjabi in Urdu Script).
- 20. Mian Fazal Din, Majmua Abyat Sultan Bahu (Punjabi in Urdu Script).
- 21. Mian Piranditta Taragar, Sab Ton Waddi Te Mukkammal Hir (Punjabi in Urdu Script).
- 22. Mirza Muhammad, Tazkira Awliya-i-Hind, Vol. III.
- 23. Mohan Singh, Dr., A History of Punjabi Literature.
- 24. Md. Noor Nabi, Development of Muslim Thought in India.
- 25. Munshi Fani, Dabistan, Vol. III.
- 26. Nicholson, R. A., Mystics of Islam.

- 27. Nizami, K. A., The Life and Times of Sheikh Farid.
- 28. Nur Ahmad Chishti, Tahqiqat-i-Chishti, Vol. III.
- 29. Shamim Chowdhury, Punjabi Adab-o-Tarikh (Urdu)
- 30. Spencer Tringham, The Sufi Orders in Islam.
- 31. Sultan Baksh Qadari, Tawarikh-i-Sultan Bahu (in Persian)
- 32. Sultan Hamid, Manaaqab-i-Sultani.
- 33. Syed Muhmmad Latif, History of Lahore.
- 34. Syedur Rahaman, An Introduction to Islamic Philosophy.
- 35. Tara Chand, The Influence of Islam on Indian Culture.
- 36. Zuhuruddin Ahmad, Mystic Tendencies in Islam.

JOURNALS

Indo-Iranica.

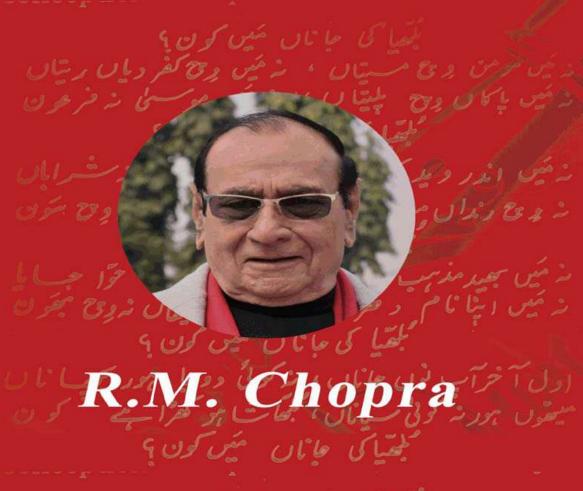
Journal of the Punjab Historical Society.

Journal of the Royal Asiatic Society.

Islamic Culture.

Yadgar (Urdu).

The Sikh Review.



بنیاکی جاناں مئیں کون ؟

د میں مومن وج مسیاں ، ندمیں وج کفر دیاں ریاں ، ندمیں موسی ند فر مون د میں موسی ند فر مون د میں موسی ند فر مون د میں موسی ند فر مون المبنی از میں کون ؟

د میں ازر و مید کتاباں ، ند وج میں کان ندوج بنوں ند وج میں کون ؟

د یہ میں جد مذہب وایا یا میں کون ؟

د میں جد مذہب وایا یا ، ندمیں کون ؟

د میں جد مذہب وایا یا ، ندمیں کون ؟

د میں جد مذہب وایا یا ، ندمیں کون ؟

Anuradha Prakashan

1193, Pankha Road, Nangal Raya, New Delhi-110046 email : anuradhaprakashan@gmail.com M : 9213135921 www.anuradhaprakashan.com ISBN: 978-93-91873-77-6



₹ 1800/-